

# **DONINGTON '88**

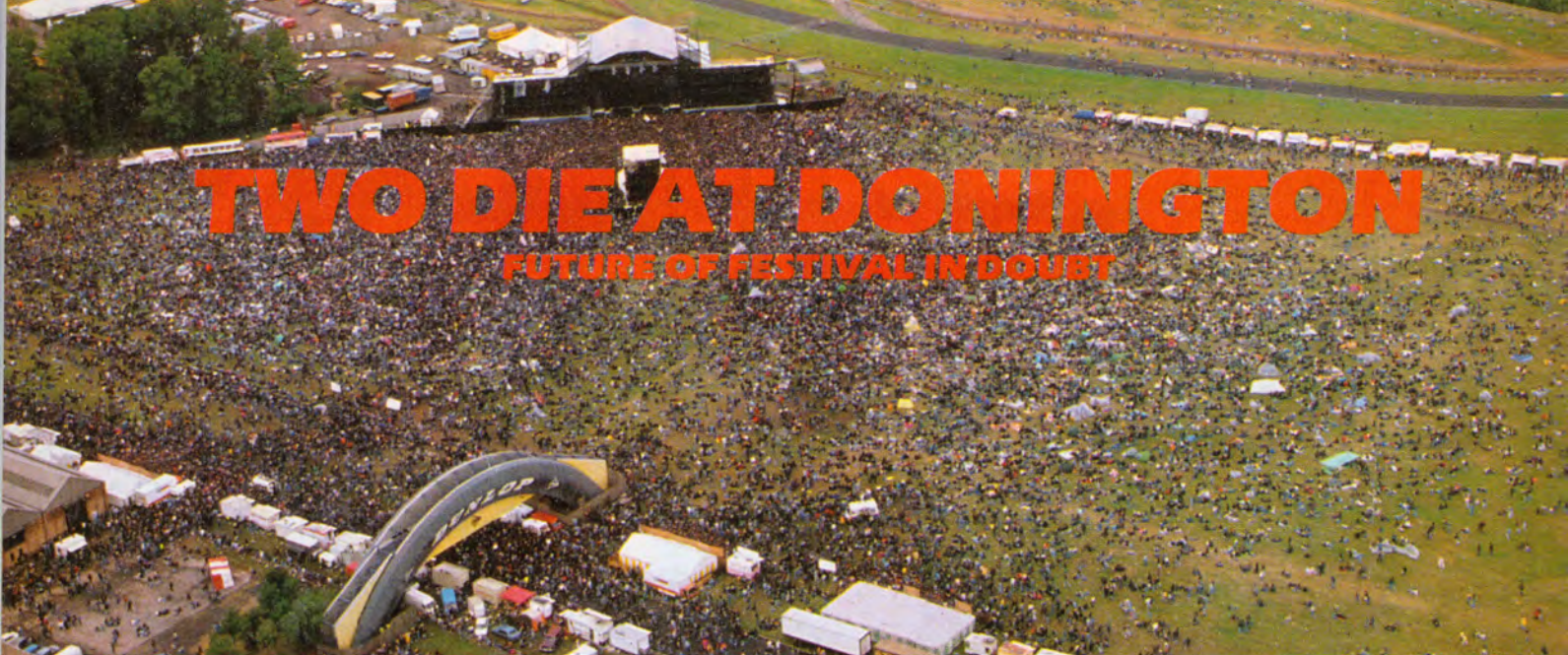
## **THE TRIUMPH AND THE TRAGEDY**





# TWO DIE AT DONINGTON

## FUTURE OF FESTIVAL IN DOUBT



Pic George Bodin



**SECURITY MAN** appeals to David Lee Roth for help



Pic Lee Giron

Pic Ross Haffin

**HAPPY FANS** at the front minutes before the tragedy

■ THE DEATHS of two rock fans on August 20, crushed and trampled by the crowd during **Guns N' Roses'** set, has cast doubt over the future of the **Castle Donington Monsters Of Rock Festival**.

A decision on the continuation of the event at Donington Park will not be made until after the coroner's inquest into the deaths. The promoters, **MCP**, will then hold their own inquiry. North Leicestershire Council, who licence the event, also have to approve any future festival, which has been running trouble-free for nine years.

In an official statement, MCP

said: "We now understand that the young men involved in the accident were what is termed 'Slam Dancing'. The accident happened between 2 pm and 2.30 pm, and the two lads who died fell down six to seven feet in front of the stage.

"Slam Dancing is a form of dancing unknown at Donington, and we were amazed to see its appearance this year. This form of dancing has nothing whatever to do with any of the bands performing, and is in fact completely alien to traditional rock music.

"We should like to stress that the incident was in no way

related to any structural problems and that there was no damage to the site.

"The crowd were fantastic and the police made no arrests connected to the event. **Chief Superintendent Dennis Clarke** described the crowd as 'superb'.

"We are all devastated by the tragedy, and a full enquiry is under way."

A spokesperson for MCP also commented that the collapse of one of the video viewing screens, blown backwards by the wind, injured nobody and did not contribute to the Slam Dancing incidents.

One of the dead fans has been

named as **Alan Dick**, aged 18, from Rhu in Dumbartonshire. The other dead man had still to be identified at the time of Kerrang! going to press. He was in his mid-20s and had scorpion and tiger design tattoos on his arms.

Following the incident, no announcement was made to the crowd from the stage about the deaths, which in retrospect may have calmed things down.

Somewhat sensationalist reporting of the incident in some sections of the national press was ill-informed and inaccurate.

The first official attendance figure for this year's festival was 'between 90,000 and 100,000'.



■ **US SUPERSTARS Bon Jovi**, set for a full UK tour later this year, have completed work on their new album, a follow-up to the mega-selling 'Slippery When Wet'.

It's entitled 'New Jersey', and was produced by **Bruce Fairbairn** (as was 'SWW') and recorded in Vancouver. It features the following 12 tracks: 'Lay Your Hands On Me', 'Bad Medicine', 'Born To Be My Baby', 'Living In Sin', 'Blood On Blood', 'Home-bound Train', 'Wild Is The Wind', 'Ride Cowboy Ride', 'Stick To Your Guns', 'I'll Be There For You', '99 In The Shade' and 'Love For Sale'.

The first single will be 'Bad Medicine', and both single and album are set for a September release on the Phonogram label. **STOP PRESS:** **Lita Ford** will support Bon Jovi on their forthcoming UK dates (see Mayhem last week).

■ **FORMER IRON Maiden** drummer **Clive Burr** is the latest recruit to **Desperados**, the new outfit formed by ex-**Twisted Sister** mainman **Dee Snider** and guitarist **Bernie Tormé**.

This represents a bitter body blow to London-based band **Elixir**, who Clive Burr has been 'helping out' on the drums for the past few months without committing himself to the band full time.

■ **MANIC GERMAN** Metallers the **Scorpions**, currently riding high on a new wave of popularity following the release of their latest album 'Savage Amusement', will play two UK shows in January.

**Rudolf, Klaus and Co** have lined up the **Birmingham NEC** January 13 and **Wembley Arena** 15.



## STEEL MACHO

■ **HE-MEN** rockers **Manowar** are currently working on a new album in Chicago.

It's entitled 'Kings Of Steel', and the band are producing the album themselves. Featured on the recording is a male voice choir from Birmingham.

The album is due on the Atlantic label in September or October.

Tickets for the Birmingham show are priced at £9 and £8 (subject to a booking fee), and are available from the box office and usual agents. There's also a credit card hotline at the box office on (021) 780 4133.

Tickets for Wembley Arena are priced £9 and £8 (subject to a booking fee), and are available from the box office and usual agents. The Wembley credit card hotline number is (01) 741 8989.

The 'Savage Amusement' album has already attained

platinum status in the US, having sold over one million copies. The band have just completed the gargantuan **US Monsters Of Rock** shows, second on the bill to **Van Halen** – proving the Scorpions are still one of the world's leading Metal attractions!

Get along and feel the animal magnetism!

■ **THE MIGHTY Kiss** have added a further date to their Autumn UK tour (see Mayhem last issue for details).

They play **Belfast Kings Hall** October 3.

The release of Kiss' new single, 'Turn On The Night', was delayed until August 30, due to pressing problems.

It's backed with 'Hell Or High Water', and the 12" version also features 'King Of The Mountain' and 'Anyway You Slice It'. A poster bag version is available.

■ **THE CONTINUING** saga of which band is to support **Metallica** on their forthcoming UK tour has finally been resolved.

**US Thrash band Danzig** will be the support act for the entire UK tour.

**Queensrÿche**, originally due to be appearing on the final part of the tour, will now support **Metallica** in Europe only. **Queensrÿche** may then undertake one or two UK headlining shows before returning to the US.

All of which means that the **Quireboys**, who originally looked set to appear on the tour, will not be playing at any of the shows. Shame.

■ **THE GIGANTIC Sport Aid '88** events look set to include live performances from giants of the rock world.

**Queen** are now set to headline a concert at the Sheffield Wednesday football ground, **Hillsborough** on September 11.

There's also a possibility that **Def Leppard** will play a show in New York on the same day.

■ **BRITNY FOX**, up and coming US rockers and recent **K!** cover stars, are to support **Poison** on their US tour this Autumn.

Fox are already enjoying considerable US attention, and deserving of their status as a **Kerrang!** tip for the top.

And talking of US tours, **Anthrax** are set to open for **Ozzy Osbourne** on his band's next Stateside jaunt, due to kick off early next year.

■ **DAVID LEE ROTH** released a double A-sided single to coincide with his appearance at **Donington** and his **Hammersmith Odeon** dates on August 30 and 31 (see last issue for details).

The featured Roth tunes are 'Damn Good' and 'Stand Up'.

■ **THE DIESEL** Band, led by ex-**Status Quo** drummer **John Coghlan**, will release their debut single, 'Licensed To Rock', through the **Sierra** label in September.

**Coghlan** and crew – **John Verity** (guitar/vocals), **Ray Minhinnett** (guitar/vocals) and **Jeff Brown** (bass) – have lined up a UK club tour for this Autumn.

They play **Fulham Kings Head** September 1, **Reading Paradise 2**, **Birmingham Breedon Bar 3**, **Bristol Fleece And Firkin 4**, **Buckley Tivoli 15**, **Yorks Hebden Bridge 16**, **Milton Keynes Woughton Centre 21**, **Burnley Chalkers 30**, **Retford Porterhouse** October 1, **Sheffield Take Two 7**, **Dudley JB's 8**.

■ **UP 'N'** coming British rockers **Monterrez** play **Bethnal Green Stick Of Rock** September 2, **Birmingham Edwards No 8** October 6. Go see 'em!



## BALAAM BAL-ACK

■ **BALAAM AND The Angel**, who've just returned to the UK after a successful US tour, release a new single, 'Live Free Or Die', through the **Virgin** label on August 29.

The single is a remix of the title track from their recently released second album, and also marks the live debut of new Angel **Ian McKean**, plus extra guitar work from former **Thin Lizzy/Motörhead** man **Brian Robertson**.

The B-side features a 'drastic' reworking of the old **Abba** 'classic' 'Eagle', plus a new band composition.

The whole package will retail at £1.99 as a thank-you to the fans for their 'patience and commitment' whilst they were in the US.



## STRUM DONE

■ **VINNIE VINCENT** Invasion bassist **Dana Strum** (pictured above) looks set to quit the band at the end of their current American tour, following some unrest in the **VVI** camp.

Current rumour also suggests that there may be further line-up changes within the band, but no details are available as yet.



# KERRANG!

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# BOMBS AWAY

■ HER NAME is Bond, **Beki Bond**. Their names are Rooney, **Paul Rooney** (guitar) and Twinkie... er, 'just' **Twinkie** (bass). And 'licenced to kill' or not, the **Bombshells** are liable to waste the next narrow-minded A&R personoid who refuses to look beyond dear, sweet Rebecca's former punk-ties (no 'Bondage' pun intended) and not give their impressive new demo a fair assault on the ol' shell-likes!

Beki, in my ever so 'umble opinion, has made a successful transition from punk-to-Metal-to-melody. Her vocals have either matured to unthought-of—gasp!—near **Lee Aaron**-esque capabilities, or there was always gold in them there lungs fallin' victim to the coarse restrictions (no 'Bondage' pun intended) of punkier times.

Havin' recovered from their management wavin' bye-bye with all their equipment in its wheel-barrow, the **Bombshells**, armed with the new demo, are determined, defiant, devoted... and down the pub with the **Zell**.

"The story of this particular company (no names, nooo naaames!) seems to sum up totally the British record companies' pre-conceived ideas of what Beki's still doin'," begins this Twinkie-character. "I rang up the secretary there, she said, 'Yeah—send the tape down'. She played it an' loved the stuff. She said, 'Bloody 'ell! I never realised Beki could sing like that!'"

"Anyway, she played it to the boss, who as far as I know was lookin' for a band (makes sense... what with 'em bein' a record company...), an' 'e just looked at the package with 'Beki Bond' on the front. 'Oh Christ! Did that used to be Beki Bondage?!' He said, 'F\*\*k that, I'm not even gonna listen to it—she's a screamin' pissed-up punk!'"

"Yeah," laughs Beki, "**Dirty Den** can get a part in '**EastEnders**' and he killed someone! No one'll give me a chance cos I'm an ex-punk!"

"Nine times out of 10," explains Paul in his endearin' 'he were, she were' accent, "when



Pic Joe Bangay

you mention the band or Beki, people say, 'Oh, is she about 30 now?' What people forget is that when Beki were well known she were about 16!"

Er... maybe it'd just be easier to get a new singer?

"Interviewer loses goolie," predicts a mockingly un-amused Beki, to the sniggers and ho-hos of her band.

"It's really pissing me off though," continues Paul, "I feel like I'm being penalised because Beki's in the band! I mean, I don't want this to come across like a 'hard luck story', but it's immeasurable the amount of hours that were spent gettin' that (points to cassette hangin' out with various beverages) on a four-track!"

"I never used to be able to sing in the living room at all," returns our Rebecca, "I used to find it so embarrassing! But now I prefer it! With a coffee table around and the cat howling along. It might even be our new stage set..."

"But what we hopefully want to get across to you," says Paul with a generous helpin' of sincerity, "is that we've got what we think

**Brain**', through the Virgin label on August 22.

It's backed with '**Suicyco Mania**'.

The band, who've been augmented by **Mike Clark** on rhythm guitar, are set to issue a new album in September. A UK tour is currently being lined up, with November looking the most likely time.

■ **TERRAPLANE**, CURRENTLY hard at work in the studio with producer **Andy Taylor** (of **Duran Duran/Power Station/Rod Stewart** fame), play a one-off show at **London Marquee** September 8.

Guitarist **Luke Morley** said: "It's been an incredibly frustrating year but now we're back with a bang. In retrospect, it's easy to spot mistakes in our

are good songs that we really do genuinely believe in. I don't know anybody who's doing things like this as good as us... not in England anyway.

"People don't seem to write 'songs' any more. They just write a big drum-track and a big guitar track, but they seem to forget about something called a melody! Like **Cheap Trick** (Yayy!), they've got that off to a tee.

"**Virgin** (Paul's previous **Angel**-ic band) were actually described by **Kerrang!** as being like **Cheap Trick**, and I'm trying to pick up with the **Bombshells** where **Virgin** left off."

So what's goin' down in the positive lane?

"Well..." Beki takes a breath, "I got rescued in April by this TV show. I met this girl years ago called **Juliana Nettler** (my guess at the spellin') who managed **Nina Hagen** and **Lene Lovich**.

Then I bumped into her again at a bleep!bleep! (no names, nooo naaames!) party. Anyway, she asked me if I'd like to present this show called '**Fresh From London**'. So I had a go.

"It got sold in Cannes a few months back and it goes out all over the world. And I can have my own band on it twice," she says gleefully, "and the single I'm doing with **Kim** (of **Girlschool**) will be on it too. I'll be getting all this free publicity."

"In the meantime we're lookin' for a drummer and a keyboard player, 'commitment essential', and we want as many people as possible to hear the demo."

So who do you think the demo will appeal to?

"Er..." pauses Beki, "deaf A&R men, actually. Well, besides them, anyone who likes melodic, powerful rock music, I suppose."

"Comparison-wise I'd say," adds Twinkie semi-cautiously, "an' bite me 'ead off if I'm wrong; somewhere between **Def Leppard**, **T'Pau**, **Heart**, **Billy Idol**..."

Er... is this your sneaky attempt at cornerin' every market?

"... **Bay City Rollers**, **Motörhead**," continues Beki amidst hearty chuckles, "... **Frank Sinatra**, the **Royal Philharmonic Orchestra**..."

If you'd like to dunk an interested ear into this whirlpool of diversity, a seven song cassette is available for £4.50 (inc P&P) from **200 Victoria Road, Cambridge CB4 3LG**.

last album. It won't happen again.

"We're back to our roots and doing what we do best; cranking out high energy, blues-based British rock 'n' roll. We're looking forward to making a new album and showing off what we can do."

The band are currently without a record label, but are said to be in the process of negotiating a new deal.

We'll keep ya posted...

■ **CANADIAN BAND Anvil** are set to return to the fray with a new album entitled '**Pound For Pound**', to be released through **Metal Blade** in September.

The album was produced by semi-legendary **Anvil** vocalist/guitarist **Lips**. Hope this hails the return of the vibrator!

■ ON SUNDAY August 14 former **Hawkwind** frontman and lyricist **Robert Calvert** died of a heart attack.

Calvert joined **Hawkwind** formally in 1972 having been the band's 'resident poet' for some time previous. He was with the band for their classic live album '**Space Ritual**' and steered the band through much of its more commercially successful material.

He left and rejoined the band on countless occasions after clashes with guitarist **Dave Brock** but will be fondly remembered for his seminal collaboration with Brock, and hugely popular '**Silver Machine**' single.

■ **CALIFORNIAN SPEEDSTERS Suicidal Tendencies** released a new single, entitled '**Trip At The**

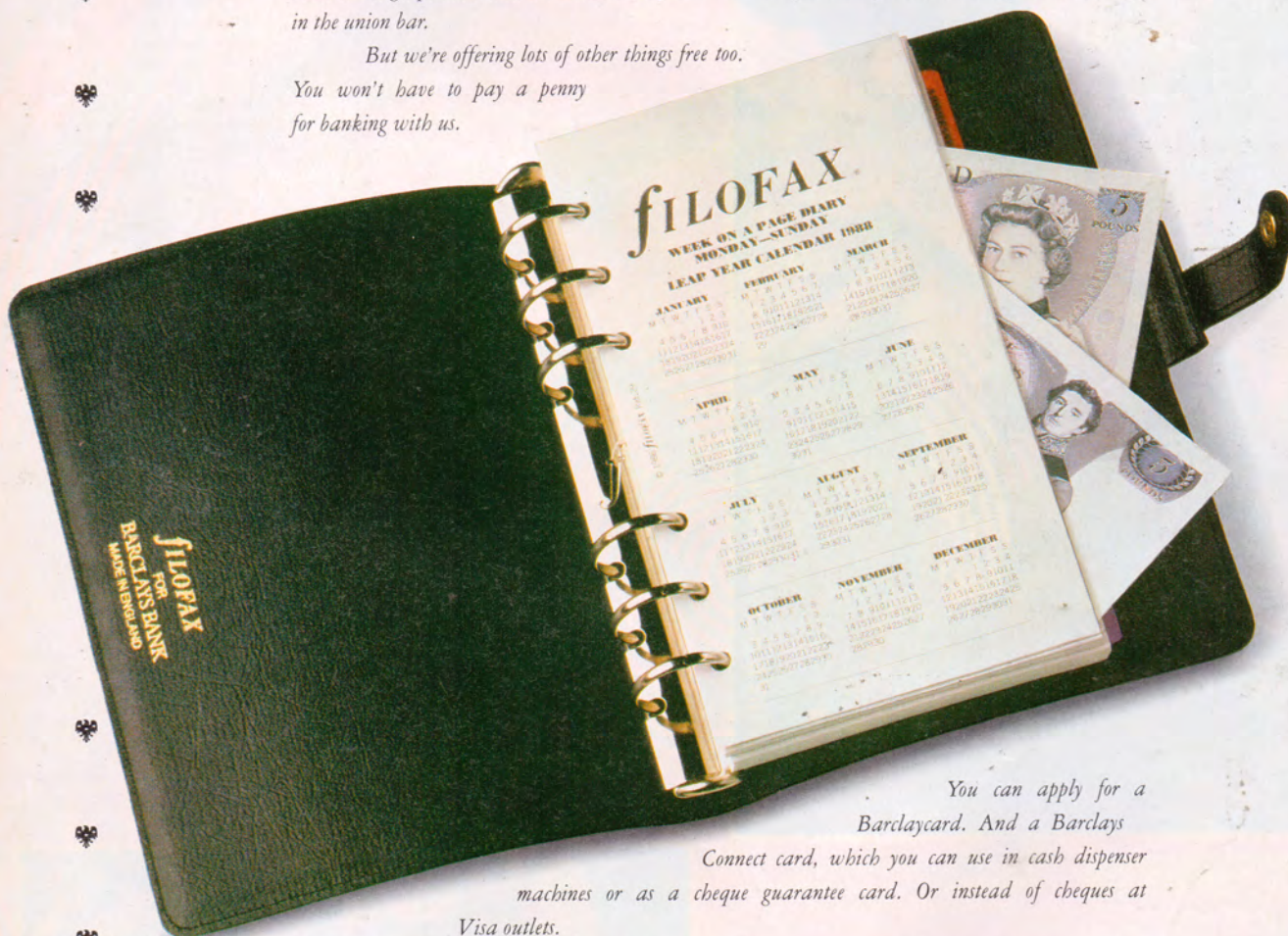


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# (GETTIN') READY TO ROCK



Classic 'ARRY foot-on-the-monitor pic by Ross Haffin

**IRON MAIDEN and KISS, this year's Top Two from the Monsters Of Rock bill, both used the week before the event to play small-scale warm-up shows. Kerrang! squeezed in to get the low-down on these close encounters**

## CHARLOTTE AND THE HARLOTS Queen Mary College, London

'IRON MAIDEN's gonna get you... 'Yeah, no prizes for guessing that this was, in fact, an Iron Maiden gig – those East End boys who originally exhorted Acacia Avenue's gruesome groupie to 'show them a leg' and 'take them to bed'.

Now here we are today, several years on from when our Charlotte first plied us with her trade, where the most musical Maiden find themselves warming up for their first Donington headliner.

So let us, as our Cheeseburger Chirazi would say, be really, really, *really* honest. Iron Maiden have, for the past few years, *been* Heavy Metal. The definition. There's no taking it away from them: popular in the business and with the fans. Personally, I reckon they've yet to top 'Number Of The Beast', and vinyl-wise I'm quite frankly not interested in any of the LPs that followed it: unoriginal, galloping dirges topped off with an absolute caterwaul of a vocal.

Live, however, Maiden have always been a different proposition. I still think the material is vastly overrated in terms of quality, but *entertain*? F\*\*k... No doubt about it, Maiden are masters of the art, consummate wizards at the cauldron.

So tonight, playing to a no less than wildly worshipping audience (though one sadly deprived of a bar), there was no

way they could fail – especially with a set list that read like the 'A-Z Of Heavy Metal Hits'. 'Run To The Hills', '2 Minutes To Midnight', 'Wasted Years', 'The Evil That Men Do' (hi, Phill!), 'Can I Play With Madness' – the charters; 'Iron Maiden', 'Running Free', 'Sanctuary' and 'Wrathchild' – a quartet of old classics from my fave Maiden era; then storming barrages of '22 Acacia Avenue', 'The Prisoner', 'Number Of The Beast', 'Hallowed Be Thy Name' and 'Heaven Can Wait' – the latter 'featuring' the talents of one Michael Wall (who?) on backing quacking.

The only real shit-shovel must go in the direction of 'Seventh Son Of A Seventh Son', the latest LP's title track an' a toon more Spinal than a tankful of Taps.

But c'mon! You don't need me to tell you how it all goes – that Steve Harris has his foot on the monitors at all times, that Dave Murray's knees bend every three seconds, that Bruce's gob could raise the dead on a bad day, that Nicko's dyed his hair poofy blond an' that Ady looks permanently pissed off. You *know* it! It's all so f\*\*kin' predictable, you can only *begin* to wonder at how bored the band themselves must be, regardless of the adulation, popularity and rewards.

So c'mon, boyz... let's have a bit of a kick up the old wotsit, shall we? A bit of the old East End rough back in the complacent bloodstream... or Charlotte'll be after ya!

ALISON JOY

## KISS Marquee, London

AS SWEET as savouring that first wet dream, as sticky as the sweat trickling down your spine, as ragged and over the top as they ever were and ever will be and doing it all for a fiver at a little local called the Marquee. Outrageous, and a night to change lives for ever.

Even if the sound was mud and the blacked-out interior almost as humid as the Soho party tent (Marquee, chonker) in Wardour Street used to be, it didn't matter. Tonight was opening night, tonight was party night, and who better to get dirty with than the original supreme hosts, the all-night rock 'n' rollers, the nice guys from the US who don't give a flying one? Yeah, no one better qualified for this little get together.

Those inside – some of whom had been dancing up the pavement since just after eight in the morning – came to scream, came to shimmy, and boy oh boy we went.

No holdback, no let me downs,

a drum kit bigger than your average block of flats, Simmons and Stanley laughing and teasing, fingers in the air to a balcony all of 15 feet away, smiles wider than the Severn Bridge, up and off the drum riser, and Kulick in a purple number that, unless the alcohol had really messed me up, was adorned with flashing lights (tell me I'm not dreaming) and made Prince look positively tame.

And they played, oh shit, what do you think?! 'Rock And Roll All Nite', we did, we did, 'Lick It Up', some of that too, 'Detroit Rock City', 'Black Diamond', 'Crazy, Crazy, Crazy Whatsits' while my head was rolling, 'Cold Gin', uh, pass me that bottle, and so it rolled on up until the blam that was pistol whipping our heads stopped and silenced us.

And we halted because we'd crashed, and climbed from the wreckage smiling, just double checking that it wasn't Madison Square Garden that had just fallen from the sky, but the son of a sweatbox from Soho who'd come to party.

PHIL WILDING



Pic George Bodnar

**GENE SIMMONS, er... licks it up for the Marquee mob**



# ANTHRAX



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# HITT AND RUN

**This month, after three years of demo making and label shopping, US quintet HITTMAN have raced out of the starting blocks clutching their debut LP. At last! cries DAVE REYNOLDS, who reckons that no other band will be able to catch 'em**

**M**ORE THAN any other band in the world, Hittman deserve success. It's taken the Long Island-based quintet so long to find a decent enough deal to put out their nine track debut album, and they've had so many disappointments in the last few years, that they really need a bit of good luck to convince themselves that what they're doing is right.

It would've been so easy for the band – comprising bassist Michael Buccell, guitarists Jim Bachi and John Kristin, vocalist Dirk Kennedy and drummer Chuck Kory – to have jacked it all in long ago, as they suffered one setback after another in their quest to be in the same sort of spotlights as Judas Priest or Kiss. But the band's determination to stick to their guns has paid off finally with the release of their debut album through the German Steamhammer label this month.

You may remember that I paid tribute to the band's undoubted

talent in our 'Who Will Dominate In '88' issue at the beginning of this year. It's taken a bit longer than anticipated for the album to make it into the stores so perhaps it'd be a good idea to nominate the New Yorkers as prime contenders for next year?

Either way, Hittman are going places. They've already picked up Phil Wilding as a fan after he near enough thought the outfit's single, 'Will You Be There?', the best thing he'd heard for ages: 'They sit at the Very Promising end of US radio and still manage to convince that there's no whiff of a sell-out' said our man from the valleys. Damn right!

What's more is that the single is the most accessible thing the band have ever done, but the other stuff, songs like 'Dead On Arrival' and 'Test Of Time', are even better!

Okay, okay, I know I'm raving in a lunatic Oliver fashion whilst Krusher tries to calm me down with a few quick belts of firewater and a sympathetic pat on the toupée, but kids, believe me, Hittman are a great band and it

makes me angry that only SPV/Steamhammer have shown any firm interest in their music.

Rather than waffle on, and go over what I've already told you about the group's history in that earlier article (issue 169) let me connect phone lines with Hittman HQ in Bayshore and get the Hitt Squad's founding members, Mike 'Top Cat' Buccell and Jim 'Hardcore' Bachi, to tell their side of the story.

It must've been a great relief for the group to know that their first album was finally about to hit the streets.

"You know it is Dave!" laughs Buccell in the distinctive Noo Yawk accent of his that wouldn't be out of place in an American cartoon series!

"We started trying to get a deal soon after we recorded our first demo in 1985. When we had no joy we decided to do our own album by putting all the money we could earn into the project.

"We recorded six songs in the Summer of 1986 and felt it was good enough to shop around, to see whether we could get a deal

with it, because it was far superior to our first demo. The trouble was we just couldn't find a label that wanted to know.

"We did go through the major label trip for a bit but we soon realised that we were better off earning our keep on an indie label. We were actually negotiating with one European label but they f\*\*ked us around so much over the contract that we decided to look elsewhere. They cost us a fortune in lawyers' fees.

"Finally SPV offered us a deal. We said we'd be happy to sign with them if they opened a US office – they did, so we got ourselves a deal. It's a deal where we're obligated to do four albums for them, but at least we'll be doing albums and not just sitting on our asses.

**A**CTUALLY, SPV were one of the companies that were interested in us from the early days. We held out for the right deal from them cos we didn't want one whereby the record only came out in Europe, we also



Pic Bonnie Graham

**HITTMAN: "America is important but we're aiming for Europe first"**



wanted the record to be available in the States.

"It took time to get things together but we belted things out, they compromised a great deal for us cos we're hardly kids, so here we are."

Are you amazed that a major hasn't been sniffing around? After all you do have a sizeable reputation as one of New York's best live bands.

Mike: "Now that we're coming to terms with our music we really don't think we're ready for a major label."

Well, that's modesty for ya! Proof that there's no outrageous ego in this band!

Jim continues: "This is essentially the first serious band for everybody besides Chuck, who recorded with Takashi, so we'd rather learn with an indie label. I've seen far worse bands than us on major labels, but I can see that to be a major is a very political thing, the music business is very corrupt."

Mike: "It's gonna take us time to be successful. Major labels expect instant success from your first album. We're not that kind of band, we don't work like that."

Jim: "A major deal would scare me, we'd be out of our depth. With SPV we're probably more accessible than the other bands they have so they'll have to handle and market us differently, but we won't be pressured into getting instant hits."

Do you think the hassles with labels and business dealings that you've been through could be a lesson to other bands?

Mike: "In a way. If there is a story, a moral to be learned, then it's that it takes time to get places. You've gotta be patient. It's a test of the ultimate willpower that's for sure!"

Jim: "A lesson to be learned is that people at major labels know nothing about good music!"

**KNOW THAT** six songs the group recorded two years ago will be on the album with the addition of three newer tunes, but has the old stuff been totally redone?

Jim: "No, we just remixed the original six songs, but you'll notice the difference. We kind of produced the record ourselves with a couple of guys engineering. I worked on the mix down in Florida."

Mike: "So many hands have touched the project since we originally started back in 1986 that it'll be great just to work with one guy in one studio next time."

Jim: "What we've done isn't odd because Malice did pretty much the same thing with their first album. They used five songs from a demo and just remixed them for the album. Our older songs sounded pretty good on the tape but since they've been remixed they sound..."

Mike: "... dangerous!"

The songs that have made the album are the original six - 'Metal Sport', 'Dead On Arrival', 'Backstreet Rebels', 'Secret Agent Man', 'Test Of Time' and 'Behind The Lines', plus the aforementioned single and two tracks culled from Hittman's live set, namely 'Breakout' and 'Caught In The Crossfire'. Each song is a mini classic, full of variety.

There are anthemic gems like

'Backstreet Rebels', Queensryche-style power cuts such as 'Behind The Lines' and brilliant Metallic assaults like 'Test Of Time'. The musicianship is stunning, Dirk Kennedy's vocals are awesome and, and... shit I'm raving again! I find the band incredible, but how do they see themselves? How would Mike and Jim describe the Hittman style?

Jim: "I think we cover a lot of various styles, we're not afraid to be accessible but still sound like Hittman. 'Will You Be There?' is the most recent song that's on the album. I'd say that was sort of in a Stryper/White Lion groove. It's commercial in a way."

Mike: "I wouldn't say it was commercial!"

Jim: "It's the exception rather than the rule. I wrote the song, I thought it sounded gay (!) at first but then felt we should do it."

"Dirk took it home and put the lyrics to it and it came out great. It sounds natural and not contrived, I certainly didn't plan on writing a song like that."

**ONCE** THE album, simply titled 'Hittman' by the way, is released at the end of August, Jim, Mike and Co hope to be coming over to Europe for some shows.

Is Europe more important than the States right now?

Jim believes it is: "Yeah, I think so, only because we have more of a name for ourselves over there. All American bands tend to be more popular in Europe first. America is just as important but we're aiming for Europe first."

"Both markets will be hard to crack, but especially over here in the States because nobody knows us outside of New York."

Mike: "We hope to set up six or seven dates in Germany, where SPV are based, initially and take things from there."

So while the band wait for things to come together, have they been keeping themselves busy writing new material?

"Sort of. We don't write new songs as much as we change old ideas. We tend to change things 'round constantly, updating things, but we'll have a whole bunch of new stuff for our second record."

Jim: "I think we've got heavier as we've progressed. I've still got that distinctive airy sound but it's much heavier than when we used to do your favourite song 'Live For Tomorrow'!"

"We didn't record that because it sounds too primitive now. We're making our new stuff sound more three dimensional, different styles and key changes everywhere."

Mike: "We've seen a gap and that's where we want to go. We've noticed that a lot of the new Thrash bands have refined their sound with a real crunchy guitar feel because they're learning."

"We're not a Thrash band but I think we're somewhere between Metallica and Queensryche now because we've honed our aggressive guitar sound and defined the rhythm section. And we'll use it to our advantage."

Believe the man readers! Hittman have got their target sights set on something big, and that something is SUCCESS. They'll make it. Metal this good is too damn hard to ignore.

# KOMMUNIKATION

Say it loud to Kerrang!, Kommunikation, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ

## SECURITY ALARM (I)

I HAVE just seen the Sabbath/Rage Thrash Bash at the London Astoria. I am writing because the scenes I witnessed during the gig did shock me.

All of these scenes revolved around the conduct of the 'Showsec' bouncers (animals).

During the whole Rage set, attempts at stage diving were met either with a clenched fist or size 11 boot in the face - for girls as well as blokes. This sort of action is like putting a lit match out with a fire engine, well over-compensating.

Not only were they attacking fee-paying fans, but also taunting them into retaliation, which generally resulted in people spitting at them. I am not one to stereotype people but these bouncers were wild animals who seemed to be enjoying themselves in a sadistic way at the fans' expense.

Unfortunately, worse was to come. When Sabbath started to play the bouncers became more violent towards the Moshers and divers. Even Andy Sneap was knocked flying by them at the beginning, which resulted in Andy breaking his guitar and having to use a shitty one instead.

Martin Walkyier apologised repeatedly for the situation, but it was beyond his control. His statement, "What's more dangerous, slam diving or getting your head kicked in?" summed it up. Thanks for trying to save some of the fans, Martin, we realise that there was little you could do.

If it wasn't for the fact that the bouncers were removed from the set, there would have surely been a riot.

Something must be done about these bouncers, because it might take a death to bring attention to this problem. Just as frightening was the fact that the bouncers were waiting in the lobby after the gig for the 'offenders', which is extremely irresponsible.

This letter may seem melodramatic, but this is fact and written objectively.

Thanks Sabbath and Rage for a great show. **Steve 'Angry' Kingston, Dorset**

## SECURITY ALARM (2)

I'VE BEEN to quite a few gigs in my time but I've never seen anything quite like the violence of the bouncers (Showsec) at the Sabbath gig at London's Astoria on August 10.

Throughout the gig I witnessed countless members of the audience being kicked in the head and being pulled around by the hair.

When Sabbath were only seconds into the first song guitarist Andy Sneap was knocked to the floor by two of the bouncers. I must commend Sabbath on the way they coped, apologising for the behaviour of the bouncers while having continuous sound problems.

This is a problem which will inevitably lead to Thrash bands being banned from the Astoria so I think it's about time action was taken against security firms like Showsec. I've already written to the General Manager of the Astoria and it would obviously help if others did the same.

As we filed out of the gig the bouncers were waiting in the foyer to intimidate the crowd even more.

And while I'm having a good moan, isn't it about time you ran a feature on Pendragon, who have been slogging their guts out for the last 10 years while all you do is write the odd crappy review?

They've got a new album out soon so how about some coverage? If you're stuck for space in your mag perhaps you could miss out the weekly three-page Iron Maiden interview. **Nick Messum, Hanworth, Middlesex**

## HAT-REX

HARK! WHAT'S this I see before me? Zag (The Wonder Kid) reckons Hanoi Rocks' Razzle originated the 'Top Hat Syndrome' according to Kommunikation in ish 201. Well, neither Slash nor Razzle got there first. Check out (givin' my age away here) 'The Slider' by T Rex 1972. There on the cover, Mr Marc Bolan (lookin' like Slash, who copied who?), top hat and all - the originator of Glam.

**T Kingston, Caerphilly**

## THIN ON TOP (HAT)

IN KOMMUNIKATION (Kerrang! ish 201) Zag (The Wonder Kid) suggested Razzle of Hanoi Rocks was responsible for the 'Top Hat Syndrome'.

Weeeelllll, at the risk of beginning some kind of running debate, you're wrong.

Y'see back in 1972 a dude by the name of Philip Lynott, mainman of soon-to-be-huge Thin Lizzy, sported a top hat (and the round-lens shades also favoured by Slash).

Not only this, but in '78 he wore a single glove, now a trademark of the renowned Heavy Metal rivethread, Michael Jackson!

For proof of these stunning revelations, check out the back of 'The Best Of Phil Lynott And Thin Lizzy' album and the sleeve of the 'Do Anything You Want To' single. **Stylo, the Renegade from Hollywood (who's Down On His Luck, Back In Town With The Boys and Dancing In The Moonlight), now a resident of the city of all our dreams - Belfast**

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## EVIL 'WEED

LOOKING THROUGH a woman's magazine on natural beauty, I came across this little advert on seaweed. So I'm warning you all to stay away from seaweed! **HAC**



# Still Hungry

**Speaking to AOR star Sir MICHAEL BOLTON gives the impression of a mild-mannered man. But hearing him sing is liable to knock you off your chair, says wild-mannered PHIL WILDING from his worshipful spot on the floor**

**T**HE CONCISE Oxford English Dictionary definition of a hero is: 'man of superhuman qualities, favoured by the gods; demigod . . . or of a personal hero'. And no matter who you agree with here at headquarters, whoever among us you lurv or wish to throw out the window, we all share one thing in common: we all have heroes.

There's the obvious of Bonk's Joosie, Barton's Kiss, Krusher's Stevie Ray Vaughan, anything vaguely unpleasant for Zell, and of course there's mine; Tyler, Journey, the Sisters, Rush, hundreds of screwed up guitar heroes, drummers, f\*\*ked outs and singers, and, aah, Michael Bolton.

I can't say my respect for the man is on the same scale as Del 'I'm All Overcome' Oliver's, but a blast from That Voice or a lifting melody from his lips and I have to admit to gobsmacked awe. Really.

On a recent Thursday at the Power Station in Covent Garden the majority of the K! team experienced a radical shift in hairstyle as Bolton sat a good two feet from us, strummed an acoustic guitar and let blast with '(Sittin' On) The Dock Of The Bay'.

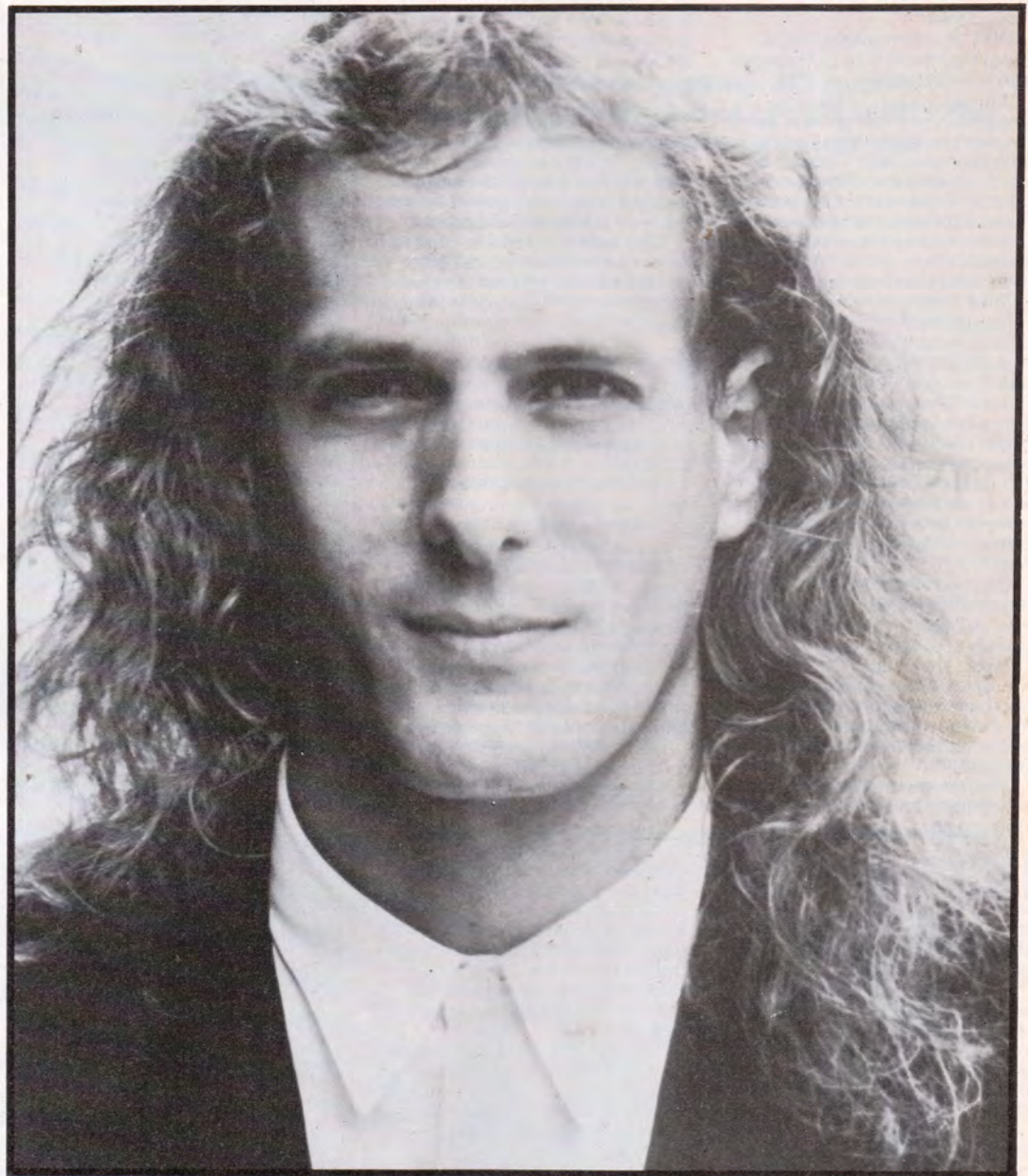
It came out like a haymaker punch and settled like snow, a voluminous roar from a face that moments earlier had registered nothing more than a grin. Derek wet himself, Neil Jeffries began to swear softly under his breath, and Myrtle, not a fan by any means, was heard to whisper "awesome". Exactly.

The day before, I found myself sitting at the head of the CBS boardroom sharing my tape recorder with a bottle of Perrier, a salad and a very relaxed and charming Michael Bolton.

In the country just to talk to the press, he was midway through a day that included 'Wired', MTV, and a host of lesser rock mags. He sat there laughing while decimating a baked potato, and responded to all my questions as if they'd never been posed to him in his life before.

He was just off a six week American tour supporting Heart and bolstered by the experience, obviously. A good experience?

"The tour was great. Ann and



**MICHAEL BOLTON: the George Burns of rock 'n' roll**

Nancy understand what it's like to be brutalised by a headline act, and they'd taken a vow never to do to an opening act what's been done to them. There were no assholes on the tour either, from their band, my band – and I had a great, great band – the crews, everyone (he spreads his arms wide) nothing but professionals.

"The only problem – and I had forgotten what it was like until after the first couple of shows – was the people who are walking in during the first three or four numbers.

"Fortunately, I've had a couple of big hits just recently so some people made the effort to get there early to see us, but

there were some people who were really into the show and they had to suffer coats being opened in front of them and people looking for their friends. For those people, and myself on stage, that can be distracting."

You're not kidding, but now the tour's over will you head straight for another one or rest for a while and take stock of the situation?

"Well, at the moment it's promotional work here and in America, but primarily I'm in a writing mode which is a different thing altogether. I was hoping to write out on the road with Jonathan Cain (keyboards and ex-Journey), but my state of mind was so different that there

was no way.

"I was doing TV in the morning, radio before I went on stage, print before I left the city . . . it was non-stop. I missed the writing, I was jealous of people who were writing, I'm just glad that I'm now back in my writing mode."

**S**O WHO are you writing with again, and how do you choose the people you want to work with?

"I'm always fairly close to the people I write with, I have to have respect for someone that I write with more than once or twice. You can write good songs, but if they're *real* songs – writing is a personal thing – then



**"I want to reach out through the speakers and mess with people so that they don't even know what's hitting them until it's too late"**

**— MICHAEL BOLTON**

you can only let people with whom you've got a mutual respect and admiration get that close. I have to have that when I collaborate with people.

"I'm working on my new stuff with Desmond Child and Diane Warren (two writers whose credits include Cher, John Waite, Jimmy Barnes and Bonnie Tyler); they're embarrassing they're so prolific! I feel comfortable with them, and this time the stuff that I write with Desmond we're going to produce together."

So will it be another three years before we have a chance to sample that?

He looks up from his potato and grins; "How about January?"

January?

"I start cutting in September, so hopefully I should be ready to go with it by then. I have seven songs ready, though it's a little early to give the titles away yet."

"There'll be plenty of edge to it, and there'll be a few R 'n' B numbers. I'm confident about it; the songs I'm writing now are the best songs I've ever written, and the voice is in better shape than it's ever been."

Do you always strive to write your greatest songs with each new thing that you approach?

"What I always think, what I always insist upon, is that I don't ever want to make a passive record - I have no intention of becoming lovely background music. I want to reach out through the speakers and mess with people so that they don't even know what's hitting them until it's too late."

Now that you're on the verge on major success with 'The Hunger', don't you feel embittered that your success has taken so long in coming?

"I think if I hadn't had success with this album then maybe I would have. But now that I have recognition and I'm becoming successful in lots of other areas such as producing and writing for other people, it doesn't matter so much."

"I'm reaching more people now than I possibly would have if 'Fool's Game' had been a hit and I'd ended up working from a purely AOR base. At the time I thought 'FG' was the beginning, but the next album ('Everybody's Crazy') was an abyss. Someone said to me that they thought I'd fallen off the edge of the world, but I just kept writing and working."

**H**E SHRUGS his shoulders as if an indication that he, along with anyone else who's heard the album, can't understand why such a

gorgeous record did so little business.

Is that why you had a sudden shift in sound from 'EC' to 'The Hunger'?

He smiles and, with bare-faced honesty, says: "I changed because I wanted to have the kind of success that I think I deserved (he laughs), and it seems like I made the right decision."

Too right, and now with the Stateside success of both singles, and the new 45 'Walk Away' flying out of the box all over the US, it looks as though he has.

Talking of major success, how did the collaboration with Cher for the mammoth 'I Found Someone' come about?

"I was in love with her from her movies and I was convinced that she would want to cut that song, but the company weren't too sure if they needed any more songs for the record. It was John Kalodner, the guru of rock 'n' roll, who's a fan of mine, and has a dream to see me as the singer for Journey, who got the tape, and he and Cher went nuts for it."

"It was the last song sent to them, and the first single they released. Consequently, it was her first hit in 10 years."

He beams understandably at this as I pose a question asked of me by all my friends once they knew I was going to do the interview. When will you, if ever, play Britain?

He eases back into his chair: "If the record does well enough, or if there seems a strong enough indication that I can help the record by playing here and I can get enough support then I will. Someone believed here (at CBS) and that's why I came."

"I want to be here, you certainly wouldn't have to twist my arm to come here. I want to establish a permanent audience, people who know who I am, and if touring's a part of that then I'll do it."

So if you're reading this, and you haven't yet, buy the bloody record.

Will there ever be a day when you stop?

He looks incredulous: "Phil, do you ever plan to stop breathing? This is the only thing that I can do, it's all I've ever known. They'll have to wheel me up there, but I'll still go on, I'll be the George Burns of rock 'n' roll."

"I'll have all my greatest songs, which have a long, long lifespan, and that's my plan. They'll probably wheel you out as well (he smiles) and then we can discuss how our wheelchairs work."

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# KAMIKAZE KINGS

**With past squabbles put firmly behind them, TKO's BRAD SINSEL and Q-5's RICK PIERCE have kissed, made up, and put together a killer collection of songs under the madcap monicker of SUICIDE SQUAD. BRIAN BRANDES BRINKERHOFF braves the bullets**

IT'S ALWAYS hard to write about a band from the American great Northwest territory without going through the by-now standard list of all the acts that call the area home or at least had their initial start in that neck of the woods.

You've read about them all before; Q-5, TKO, Queensrÿche, Fifth Angel, Metal Church, Black 'N Blue, and the others that have emerged from an area boasting little or no active live scene and enough rain to make the dreariness of the good old UK seem like a holiday in California.

But why all the talk of the Northwest? Because the release of the Suicide Squad EP on the ex-Carnaby Street-terrors-gone-new-offices Music For Nations label gives me the opportunity to add another band to the list.

Well, to come clean, Suicide Squad aren't exactly a new band. They are some very familiar faces in the form of TKO vocalist Brad Sinsel and Q-5 guitarist Rick Pierce, and it's some damn good rock 'n' roll. The duo have combined for a side project of sorts that consists of four original tracks with not a ballad among them.

And the best thing about the EP is that it's exactly what you want from these guys. This is in the pocket, dead-on hard rock, not some artsy-fartsy "we wanted to show a different side of us" music.

But let's play with all the cards face up on the table for a moment. Don't I recall a bit of a tussle in the music press between TKO and Q-5 at various points over the last few years? After all, there have been relationships between Brad and his various TKO line-ups and certain members of Q-5, including one Rick Pierce, if memory serves me. In light of that, I must admit I was surprised to hear of the collaboration.

Rick: "We've always had our squabbles but we always get back together, so to speak. Brad and I grew up together and have played in bands together so we've had that friendship that's always led to our



Pic Joe Giron

**SUICIDE SQUADRON leaders Rick Pierce (left) and Brad Sinsel: "The name of the band is quite appropriate . . . we're both war buffs and destructive people anyway"**

reconciling. Our fights have always been over band politics or whatever rather than music or personalities."

Brad: "Rick and I probably kissed and made up before the rest of the troops met on even ground, and we've never said anything in black and white that we haven't said face to face. There isn't any bad blood between us or the bands."

"All the bands from up here just got together and did a photo shoot for a magazine story about all the Northwest Metal bands and everybody got along fine."

**S**O WITH all the hatchets buried and the knives safely sheathed for the time being at least, schedules were such that Sinsel and Pierce were able to proceed with the working

relationship that led to the eventual release of 'Suicide Squad'.

Rick: "The Summer of '87 was a window of opportunity in the fact that both bands weren't real busy, and mainly for lack of anything else to do. Brad and I started writing together not knowing if or when the things we came up with would be used."

Brad: "At that point I was looking at doing a solo record and had funding for that. But after things started working so well between the two of us and the songs came out so strong, I thought we should see what the possibility of getting the material released was, and we ended up getting this deal."

All four tracks on the EP are a writing

sessions. Without the constraints of other egos or the restraints of expectations, the pair were able to craft a handful of songs that stand proudly next to anything Pierce or Sinsel have been involved with before.

Without undertaking a mission doomed to fail (rehashing the record review of the mighty X-Man Russell in ish 197), a brief synopsis of the EP is well in order. 'No Solution' kicks things off in smart fashion and makes it quite clear that the fare here is straight ahead, uptempo rock. 'Bad Boy Blues' is not the plodding 12-bar track that might be expected, but a glorious surge of power. 'Live It While You Can' pales a bit in comparison to its neighbours, but the closing 'Can't Use You' is all aces. My favourite track and one that I've been humming for days. Infectious to say the least.

Unfortunately, there are only four tracks. Now that's nothing more than a minor complaint I admit, but it's almost a Def Leppard-like studio work pace when you figure that the boys spent a year between inception to release.

What gives?

Brad: "We did have some other material in various phases of completion, but these were the four songs that we felt were the strongest. Besides, the whole idea was just to do a really quick thing and not make it a full-blown record project."

Rick: "It took a while to get all the legal hassles taken care of with Polygram because they're so big, everything moved so slowly on getting the proper approvals. It couldn't be released with my name as part of the band title, so that contributed to the fact that the record has taken a year from start to release."

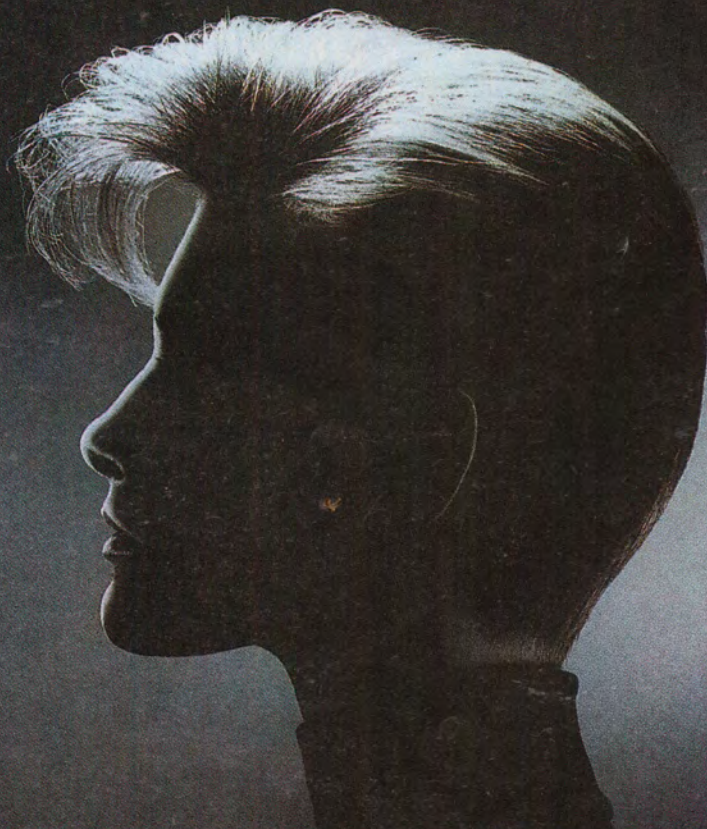
**R**ATHER THAN spend time and money crafting a silky smooth polish to the songs, the Suicide Squad's chief recruits elected to concentrate on capturing the vibe and excitement that were the original inducements to the collaboration. With no outside influences to compromise their intentions, and no pressure to come up with anything other than what they themselves

**KONTINUEZ PAGE 14**





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# KINGZ

## FROM PAGE 12

wanted, the duo turned on the tape and let things roll.

Brad: "We recorded at Reciprocal Studios in Seattle with a couple of engineers and made sure we didn't have a producer on hand, to avoid the drawbacks of having somebody dragging the thing on forever."

"We knew what we wanted and the songs were all written, so it wasn't something that anybody else would really be able to add anything to. Writing the material together had come so easily, which is why the entire project was so enjoyable. We wanted to capture that spontaneity and I think we did."

Rick: "There's a lot of great feeling on the record because most of the recording was done in one take. Considering that we recorded the songs in two days and mixed in one, I think the whole thing came out real well."

"The recording process for this was so different from the way Q-5 record, which is always very analytical. This was kind of a shoot from the hip approach, which was real refreshing."

Sinsel handled the vocals and Pierce all the guitars, while the drums were handled by Richard Stuverud. The entire record has a strong band feel rather than the indulgent odour that seems to permeate from projects of this sort. Tight rhythm, blistering leads and great vocals as well. Just who was it that added the four-string sounds?

Rick: "The bass work was handled by a local Yakima, WA kid by the name of Rick Bradley, who's we've both known for a long time."

Brad: "Yeah, and I'm sure he's going to get requests to do a lot of studio work based on the stuff he did for us on this record."

Something tells me there may be more to this than meets the eye but I'm keeping my suspicions to myself. All that matters is the sound, and the pair succeeded in getting the other player(s) to add just the right touches.

When results emerge like those on this record, rumours or talk usually follow about the stability or status of the other musical situations that have been home to the contributors. Not to worry though, things are just fine in the respective camps.

Rick: "We're about halfway through recording the next Q-5 record. We've been working at (guitarist) Floyd's (Rose) studio and things are coming along well. I'm not sure when the

record will come out, but it'll probably be around the first of the year."

THE TKO situation is a little more involved, but moving forward at a promising pace just the same. The band have kept a low profile since the brilliant 'Below The Belt' release of a couple of years ago, but that will soon change.

Brad: "There's been some changes in TKO. There's now two guitarists in the band: Eric Holt and Steve Gaines. Scott Earl is still on bass, but we're looking for the right drummer."

"We've been doing a lot of writing and recording and have a lot of interest from the labels, so it's just a matter of making the right decisions. I've been up to Washington while the other guys have been in LA, but I'm moving down momentarily so we'll be able to settle everything once I get there."

Rick: "We wanted to make sure the songs we'd come up with got out because we were excited with what we'd done. But this is simply a musical outlet for us. There are contingency plans that if the record is well received we could do some live dates, which is something we're both just dying to do since both bands haven't done much of that lately, but we're obviously committed to Q-5 and TKO."

Brad: "The way both TKO and

Q-5 work leaves a lot of space to keep busy and occupied. We both have a lot of pent-up energy that we're able to get out with this."

With a project name like 'Suicide Squad' and the EP cover art portraying a combat scene, it could easily be thought that the vinyl would be something along the lines of Hardcore or Thrash. Obviously it's far from that, but how did such a name come about?

Rick: "Well, Brad and I are both war buffs. Contractually we needed to have a band name, so we packed a few beers and started going through all these war history books I have looking for ideas, and eventually we came across the name Suicide Squad. It's kind of appropriate, as we're both destructive people anyway."

Brad: "The name 'Suicide Squad' describes our situation because we're both war buffs to the point of being obnoxious and boring everybody to tears with it. I'm into the tactics and personalities, while Rick is an airplane freak. We saw the name and went, 'Eureka, that's it.'"

"Besides," laughs Rick, "it sounds better than 'Human Torpedo' or anything else we came across!"

Count me in as a fully-fledged recruit - just tell me where I enlist and how soon I can get to the enemy frontline!

# KERROSSWORD

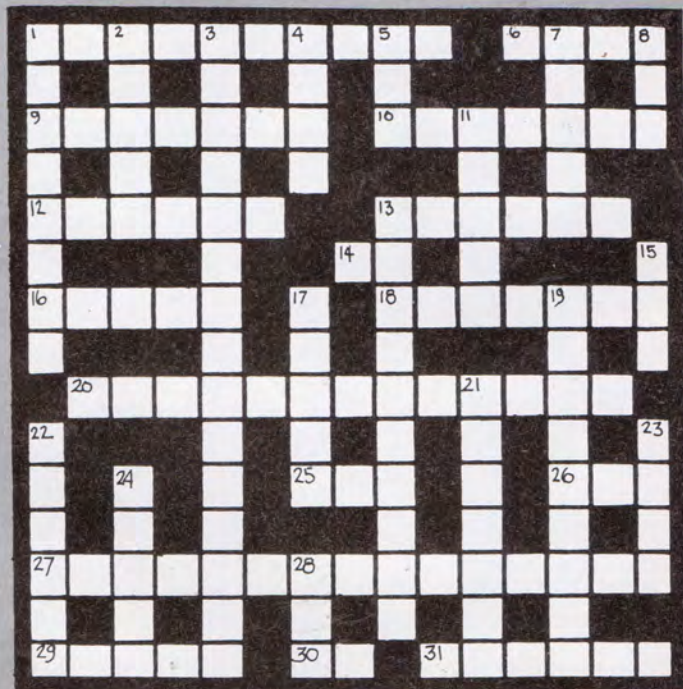
By Sue Buckley

## ACROSS

1. A perfect stranger? (4,6)
6. It shone on the purple highway (4)
9. Yes... a delicate one! (7)
10. No files on Alex! (7 anag)
12. What kind of hymns do Manowar sing? (6)
13. Fagen's steely partner (6)
14. What did 1 down put with that 'Ho Silver Lining'? (2)
16. Drop over Williams! (5)
18. What do White Sister create by passion? (7)
20. Hungry man (7,6)
25. Disability for a Leppard (3)
26. Reversible LP from 13 across (3)
27. Corey Hart's obviously an immature jogger! (5,3,7)
29. Keel's prerogative to rock? (5)
30. 'The' Mocombo club (2)
31. Tormé/Marsden/Winters (6)

## DOWN

1. He was wired in '76 (4,4)
2. Annie was their dreamboat (5)
3. A placid one from Whitesnake (5,2,3,5)
4. Georgia Satellites are this all night (4)
5. 'Everything' Kansas wanted (3)
7. Sense-ible band for Gallagher? (5)
8. What do Rage do for the night? (3)
11. Once small... now defunct! (5)
13. Saxon man (4,6)
15. Plastic band leader (3)
17. 'Fast' purple king? (5)
19. Iggy out on his own? (9)
21. Malice's 'permission' to kill (7)
22. They're south of heaven (6)
23. Cher doubled this in the '60s (4)
24. Immature Aussie brothers (5)
28. They asked 'How Long'? (3)



**SOLUTION**  
ACROSS  
1. Jeff Beck 2. Heart 3. Still Of The Night 4. Open 5. All 7. Taste 8. Run 11. Faces 13. Bernie  
DOWN  
1. John Sisman 6. Star 9. Fragile 10. Lifeson 12. Battle 13. Becker 14. Hi 16. Cliff 18. Fashion 20. Michael Bolton 25. Def 26. Aja 27. Young Man Running 29. Right 30. El 31. Ace  
28. Ace  
1. Jeff Beck 2. Heart 3. Still Of The Night 4. Open 5. All 7. Taste 8. Run 11. Faces 13. Bernie



# Armor-Beddon It

**Off the Chrysalis label, out of big-time management . . . you'd be forgiven for thinking that the ARMORED SAINT situation is looking a little bleak these days. But vocalist JOHN BUSH doesn't want any sympathy, and despite setbacks is intent on taking the band onward and upward. DAVID GALBRAITH gets the rockin' revelations**

**B**ACK IN 1984 I was one of a number of people who would have told you that Armored Saint were going to be MEGA.

There were a number of reasons that made us think that way. In the first place, the band's debut album had shown that they had great songwriting and performing skills together with a stunning vocalist in John Bush.

And then there was the support team. It was widely supposed that with co-managers Peter Mensch and Cliff Burnstein at the helm and record label Chrysalis in the engine room, Armored Saint couldn't fail to make it big.

Yet here we are, a handful of years and two albums later, and that success has still managed to hide its face.

Things have changed in the Armored Saint camp. The management team abandoned ship around about the time of the second album, 'Delirious Nomad', and Chrysalis did a bunk after the third (and finest) album, 'Raising Fear'.

I have to admit that I wasn't really looking forward to ringing vocalist John Bush at his home in Los Angeles. I had somehow managed to conjure up a mental image of him that was crabby: a man who had been twisted and made bitter by the frustrations and disappointments that have beset his band's progress.

I'm a goofball and I freely admit it. Bush proved himself to be the sort of chap that I'd rather have interviewed face-to-face

over a six-pack or a bottle of Jack. The difficult time I'd been expecting just never materialised.

**I**T'S SMALLTALK a moment. What have you been up to this weekend, John? "Uh, you really wanna know?" He's laughing. "OK, well, I went to this club called the Starstrip. It's kinda like a topless bar but this one's, y'know, *all-nude*. I saw a lot of very interesting bea . . ." (*Perhaps I shouldn't have asked*) " . . . ver on display in there. The bad thing was that they didn't sell alcohol in there. Maybe it sends the guys wild or something, huh, David?"

Ayuh, maybe (cough) we should talk about business for a while. What *really* happened with your split from Mensch-Burnstein and then from Chrysalis? What's the real story?

"Mensch and Burnstein have gotta be one of the most powerful management teams in the world, y'know? These are *busy* people. It just seemed like they were often too busy to spend time with us when we thought that we needed them around.

"It wasn't happening. So we split on a mutual basis. It was the best for all concerned."

Oh, come on! How could it have been for the best after what's happened since?

Bush seems genuinely shocked that I doubt him.

"But what *has* happened?" he counters. "We split from Chrysalis is all, and believe me, that is *not* something that we lost sleep over.

"The thing with Chrysalis is that they had good intentions

and lots of money but it was all wrong because they simply don't understand Metal. I know more about anthropology than Chrysalis know about Metal, and that's a fact."

Bush is getting a bit het-up, but soon pulls himself together.

"I just don't want people to start feeling sorry for us about this," he explains. "Not being tied to Chrysalis is fine by us. It's allowing us to seek greener pastures: a label that understands Armored Saint and our music, a label that knows how to deal with us and with Metal."

Metal Blade?

"For this new mini-album, yeah. But it isn't a long-term deal.

**T**HE MINI-ALBUM was recorded during the recent tour and it's a sort of 'bide-us-over' until we get a new deal and a new studio album out. Nevertheless, we're really happy to be putting out some of our best songs in a live format. There are five tracks on the album and seven on the CD version, *plus* they both feature a studio track called 'No Reason To Live'."

Tell me about the studio track.

"Ha! Well, it was recorded waaaay back in 1983 and it's a ballad. My voice sounds really young on it, y'know? It's a great song and it's something we've wanted to release but never got around to before.

"The live material's all been recorded without overdubs and it's really raw and powerful. There's songs like 'Book Of Blood', 'Madhouse' and 'Raising

Fear', while the CD version also has 'Chemical Euphoria' and 'Long Before I Die', too."

When you last spoke to *Kerrang!* you said that one of the biggest regrets in your career was not having played the UK and Europe. That was at the back end of last year and you still haven't played here. Are you ever coming over?

"All I can say is that when Roadrunner, who are doing the live release in the UK, called me up to tell me you'd be phoning they asked the exact same question. I told them that if they'd put up the money we'd be there next week or something.

"What I can say, however, is that when we do we'll be real fired up and we'll really kick your asses!"

Do you think that sounding like a 'traditional' European Metal band disadvantaged you in a California that is increasingly polarised into Thrash on the one hand and Glam on the other?

"Oh, sure. I would think so," he answers. "I honestly believe those styles of music and presentation are just phases and Metal will surface again when the spin-offs have burnt out.

"Metal has always survived through the fads and the fancies. It'll *always* be there and Armored Saint will be there too, doing what we do best: playing good, hard-hitting, melodic Metal. You can bank on that."

The new Armored Saint mini-album should have hit the racks of your local Woolies by the time you read this. It's called 'Saints Will Conquer'. And do you know what? I rather think that they will.



**ARMORED SAINT: "We'll always be there, playing good, hard-hitting, melodic Metal"**



■ HELLO, THRASHERS, let me tell you, there's been such an inpouring of demo tapes here lately that we're up to our knees almost.

Before we get to this week's round of tapes though, let's catch up on the news. Milwaukee band **Realm** have finally been signed, after a couple years of demos, regional success, and mentions in underground 'zines (as well as this column) all over. They've inked the deal with Roadrunner Records, and are finishing up their debut LP, **'World Of Confusion'**, for an Autumn release.

Incidentally, for those of you who may have the group's two demos, original singer **Doug Parker** has been replaced by **Mark Antoni**. I've heard some rough tracks from the LP and my feeling is it's gonna be a winner.

■ NEW YORK bashers **Primal Scream** have also undergone a few personnel changes. They've acquired a vocalist, **Joe Haggerty**, who recently sang with the defunct **Zero Hour**, and they've introduced a new bassist by the name of **Anthony Aste**, who was playing with a local band called **Von Helsing**.

In the meantime, the band are also looking for new management and a new recording deal, and hope to start work as soon as possible on their second LP, tentatively titled **'Volume Two: Superstructure'**. Their contact address is: c/o **Keith Alexander, 7721 11th Avenue, Brooklyn, New York 11228, USA.**

■ NASHVILLE POWER Metal outfit **Intruder** have been signed to Metal Blade. Their self-financed LP, **'Live To Die'**, has done very well for itself on IronWorks Records and the group hope to capitalise on that with their debut Metal Blade release, scheduled for later in the year.

Speaking of IronWorks, they've signed Colorado Thrashers **Lese Majesty**, whose demo got a favourable review here some time back. The group have finished their debut album and hope to have it released by Summer's end, although with IronWorks you never can tell.

Another new signing, this time for Combat Records, is Texas act **Devastation**, who released their own self-distributed EP last year. No word on when they'll begin new recordings.

■ LONG-TIME Deathvine and Miller favourites, **Annihilator** are still looking to complete the band line-up (they need a singer) and continue their quest for a company to release their first album, which is already recorded. Tracks include: **'Ligeia'**, **'Word Salad'**, **'Schizos Are Never Alone'**, **'W.T.Y.D.'**, **'Crystal Ann'**, **'Burns Like A Buzzsaw Blade'**, **'Human Insecticide'**, **'Wicked Mystic'**, and **'Alison Hell'**.

I wish these guys would get their shit together, because the album sounds like it could be one of the most original and powerful of whatever year they get in released in!

■ THE BEST demo we've got on hand this week is from **Formicide**, the Massachusetts-based act whose first demo rated high marks here as well. They've



UNDERGROUND METAL NEWZ BY DON KAYE



**REALM: newly signed with debut LP set to be a winner**

whacked out a new four-song tape that equals the first in intensity and precision of attack. Razor-sharp riffs slamdive across percussive propulsion of a high order, and gritty vocals top the whole thing and keep it all catchy.

For info, write to: **Formicide, PO Box 615, Tewksbury, MA 01876, USA.**

■ NEXT UP we find ourselves back on British turf with a cassette from Warwickshire dwellers **Arbitrator**. I'd already seen their name about so I knew they're one of the New Wave of British Thrash. From the sound of this three-song exercise, they appear to have some potential.

They're best described as a slower, more melodic **Nuclear Assault**, emphasising a more traditional Metal approach as opposed to the Nukies' Hardcore sensibilities. They feature vocalist **Tony Martin**, who was replaced by **Tom Jones** in **Black Sabbath** - ha! ha! (It's not the same one actually... just figured I'd better clear that up.) Tony has the high voice but strains at some of the notes, while the guitars peel off tasty, if not particularly crushing, riffs. Interestingly, it's all underlaid by the drumming of ex-**Sacrilige** UK sticksman **Andy Baker**, who turns in a competent if unspectacular performance.

It's good stuff, needs some

more work, but worth watching. Send \$6 (a bit steep, methinks) to: **Arbitrator c/o Tony Martin, 30 Boswell Grove, Woodloes Estate, Warwick, Warwickshire.**

■ NOW LET'S hop back into Concorde and land in New Jersey, home of the veterans **Sneak Attack**. This band, if you remember, were one of four that appeared on a Megaforce compilation entitled **'Born To Metalize'**. Anyway, the Attack are back with a six-song tape after laying low, popping up on the local club circuit now and then.

The new material is far better than what I recall of their LP contribution, comprised of multiple time changes fuelled by raw, scraping guitars that could be really belligerent with better production. Not that the tape is of poor quality; it's got a good sound, if a wee bit tinny, but an above-average demo job.

The vocals are husky and venomous, and the band have a European Power Metal sound that could go over well. I can't compare 'em to anybody offhand, which they should probably take as a compliment. For info, write to: **Sneak Attack, c/o Mark Mari, 153 Avenue E, Apartment One, Bayonne, NJ 07002, USA.**

■ NEXT WE return to Texas for

**SNEAK ATTACK: multiple time changes and raw, scraping guitars**



another round with a trio of choice weirdos, namely **Process Revealed**. Their first demo received a thumbs-up with reservations from this corner, being an intriguing pastiche of psychedelia and **Blind Illusion**-type technometal. Heavier sounds were hinted at for the next tape, but alas **'Having Not To Say We're Sorry'**, a four-song job, veers in another direction that will probably render it useless to the diehard Death Metallists out there.

This time PR have gone for an almost punk style, but still with the psychedelic touches and still sounding original. I tip my hat to 'em for that, but they really are steering out of Metal territory. If you want new sounds, you might like these guys. Send \$3 to: **Process Revealed, c/o Steve Murphy, 317 Meadow Creek, Coppell, TX 75019, USA.** And \$1 if you want the first demo too, and for \$4, these guys are selling a very cool T-shirt.

■ THIS LAST demo I only want to mention briefly, since it's not very good, but I feel the band could get better. They're called **Order From Chaos** (cool name) and their three-song demo is quite noisy and poorly recorded, sounding almost like a dreaded basement rehearsal tape. But amongst the dreck are some brutally heavy riffs with a nice morbid feel to them, that makes me think that these boys could have appeal if they rethought their approach to recording.

As I write, they are preparing a new demo, and hopefully with better recording, talent will shine through. For info, write to: **OFC, c/o Chuck Keller, 1200 Queens Place, Kansas City, MO 64131, USA.**

■ WE'LL WRAP up with some news bits. **Dark Angel**, who have completed recording on their third LP, **'Leave Scars'**, have apparently recorded two more covers for the CD version. They are **'Action'** and **'I Don't Care About You'**, both from legendary LA punk rockers **Fear**. This ups the total of covers by the band on this album to three, with Zep's **'Immigrant Song'** being the first.

■ THE LONG-awaited (cough) **'Complete Death 2'** is about to be released, and the bands slated to appear are: **Angkor Wat**, **School Of Violence** (yeah!), **Lethal Aggression**, **Hatred**, **Karrion**, **Impulse Manslaughter**, **Dirge**, **Alchemicon**, **Four Walls Falling**, **Tyrranicide**, **Certain Death**, the **Dehumanizers** and **Rugged Edge**. My picks are **SOV**, **Karrion**, and maybe **Tyrranicide**.

■ THE TRACK listing for the debut LP from **Atrophy**, **'Socialized Hate'**, is as follows: Side One: **'Chemical Dependency'**, **'Killing Machine'**, **'Matter Of Attitude'**, **'Preacher, Preacher'**, **'Beer Bong'**; Side Two: **'Socialized Hate'**, **'Best Defense'**, **'Product Of The Past'**, **'Rest In Pieces'** and **'Urban Decay'**. The LP was produced by **Bill Metoyer** and will be out in mid-October.

■ SO TILL next time, send tapes/ letters/photos/anything to: **Deathvine, c/o Don Kaye, 261-D Signs Road, Staten Island, NY 10314, USA.**



# RIOT (STILL) GOING ON

**Remember QUIET RIOT? Course you do! And if you remember them fondly, the good news is that singer PAUL SHORTINO and 'Rock God' bassist SEAN McNABB are ready to bounce back. JUDY WIEDER speaks to the band as they finish off their new album**

**Q**UIET RIOT, the band that literally ushered in the second wave of Metal in 1984, have banged their heads against every kind of rock 'n' roll situation known to showbiz since they first came to prominence. They've lost members (singer Kevin DuBrow and bassist Rudy Sarzo – the latter twice!), and found members (vocalist Paul Shortino, bassist Chuck Wright – also lost! – and new bassist Sean McNabb).

They've had hit albums, near-hit albums and nowhere albums. They've toured the world like kings, and had to borrow money to pay for petrol. They've seen just about everything come and go except maybe their indestructible desire to remain together as Quiet Riot, the band you've always loved.

Frankie Banali, beloved drummer and original member, stares at my tape-machine wearily as we settle into leather chairs in producer Spencer Proffer's private office at Pasha recording studio. Here comes Chapter 987 of the endless Quiet Riot odyssey.

But then again it is Frankie – along with guitarist Carlos Cavazo, singer Paul Shortino and bassist Sean McNabb – who has invited me to hear not only the latest unfolding tale of their long and winding history, but also six brand new tracks from their soon-to-be-released Epic album.

"You can understand why I was hesitant to tell you that Rudy Sarzo had rejoined the band when we talked last year," Frankie says.

**R**UDY, THE bassist who was originally with Quiet Riot when the band went to multi-platinum heaven with 'Metal Health' all those years ago, had quit when he felt he could no longer work in the same group as then-singer Kevin DuBrow.

A year ago, while touring with Whitesnake, Rudy heard that Kevin was out and agreed to rejoin. With three of the original members intact and a smashing new vocalist (Shortino), Quiet Riot confidently undertook a bout of magazine interviews and studio recording.

Unfortunately, Sarzo then reassessed his blossoming career with Whitesnake and opted to stay with David Coverdale.

"When Rudy rejoined, I was

very happy about it," explains Frankie. "He and I grew up together and went through a lot of things – good and bad – together. What happened during that short period of time that he rejoined the band is that, because he'd broken his leg in a bike accident, I was picking him up and taking him to rehearsal. And during those periods in the car together, we did a lot of talking.

"I got a lot of things off my chest that I wanted to say. It cleared things between us, even though he didn't actually stay! But Whitesnake became so big that it didn't make sense for him – having put in all that time he had with them – just to leave.

"From a business point of view, I understand. How can I hold that against him?"

In the meantime, while the band was without a bassist, Frankie was having a quiet drink at the Cathouse one night when a girl came up to him and said, 'Are you guys still looking for a bass player?'

Since Quiet Riot were just about to leave for an important tour of Japan without a bassist, Frankie listened with interest.

"So she brought over this guy and he's like a Rock God!" Banali laughs. "He's 6'2", skinny, with blond curly hair. I'm looking at this guy thinking, 'If he plays half as good as he looks, then he's got the gig!'"

**A**S IT transpired, the lanky Sean McNabb was more than half as good.

"It was like magic," yells Frankie. "We just threw on a tape and opened up a track for him to play whenever he wanted. About 90 per cent of what he played was exactly what we would have asked him to play. We started rehearsing that evening and two weeks later we did shows in Japan."

Returning from the tour, Quiet Riot felt creatively invigorated and began writing fresh material non-stop.

"I'm kinda glad we didn't put out the eight tracks we'd written before Sean joined," the drummer admits. "Not that the stuff was bad. We're actually using two of the tracks on the new album. But the material we've written now is more representative of what the band have become."

"In the last eight months, we've had the time to live and work with each other and get to know what each person is about. We've become very natural, very close friends.



Pic Joe Giron

**QUIET RIOT: "We know there's been a long period of time since anyone heard from us"**

"We do things together socially when we have the time, which is something that hasn't happened with Quiet Riot since the 'Metal Health' period."

While Paul, Carlos and Sean join us, Frankie slips on a rough cassette of the band's latest work.

"We know there are a lot of questions about Quiet Riot that are unanswered," says Carlos. "And we know there's been a long period of time since anyone heard from us musically. That's why we've invited you to hear this stuff tonight. It's unfinished, but we somehow think you're going to get excited anyway..."

With that, Spencer's office began shaking. Gold and platinum records were made to tumble off the walls by roaring, monstrous sounds like 'The Joker', 'Who's Calling The Shots?', 'Don't Want To Be Your Fool', 'King Of The Hill', 'I'm Falling' and 'Run To You'.

If this is the new Quiet Riot, then the band is right! They've got something well worth fighting for. They've managed to avoid every pitfall that might have led to their total disintegration and this is the final payoff: a brilliant new album with plenty of terrific rock to roll them right to the very top again!



■ OOOHHH BLOODY 'ELL!  
Ooohhh, bloody, bloody, bloody  
'ell! It were bloody AWESOME!  
Bloody LEGENDARY it were!  
Ooohhh, bloody, bloody, bloody,  
bloody, bloody 'ell!

What were? Why, bloody  
**DONINGTON**, of course, boozers!  
What else? And the reason we  
know how bloody, bloody great it  
all were is because **Rod  
Smallwood, Iron Maiden's**  
manager, said it would be, and  
guess what? It BLOODY WERE!  
Hargh! Hargh! Bloody Hargh!

Oh aye, it were bloody  
grreeaaat backstage ligg'in' and  
a-swiggin' at Donington this year,  
boozers . . .

For the first time ever the Big K!  
had its own tent, into which we  
here at 'Bar HQ lost no time  
installing a temporary version of  
our famous luvverly Golden  
Optics and legendary Death Deck  
(volume cranked to its traditional  
111, natch), and by Christ did we  
ever fill it!

**Boss Barton** rode through the  
backstage gates on the back of  
**Marlin The Heavy Metal Horse** at  
2.00 pm prompt to herald an  
official start to proceedings,  
slicing open a way into the tent  
with one mighty wave of his  
broadsword and a long, ugly cry  
of BLOODY GRREEAAATTTT!  
And from there on in it was every  
loozer for himself . . .

Honestly, boozers, at one point  
it seemed like there were more  
people crammed into our tent  
than there were walking around  
in the entire backstage area – and  
every single one of them an  
international celeb, natch!

**Lars Ulrich** from **Metallica**  
popped in for a Devil Brew or  
two, though not in time to  
witness the unnerving sight of  
**Xavier Russell** singing along,  
word perfect, to an entire side of  
**Metallica's 'Kill 'Em All'** album,  
which happened to be occupying  
the death-deck at the time . . .

**Bruce Kulick** from **Kiss** showed  
up at one point; he said he was  
looking for **Dave Reynolds**,  
wanted his advice on Syrups or  
something . . .

**Duff McKagan** from **Guns N'**  
**Roses** turned up especially to see  
**Skarlet**, who nearly fainted when  
she clapped eyes on him, the  
poor, sweet, innocent (ahem!)  
thing.

**Skarlet** came away with the  
actual T-shirt Duff had worn



onstage that day – "I shall cherish  
those sweat stains forever," she  
sighed – and at the end of their,  
uh, brief encounter, our poor  
office moll was so moved she  
openly wept as all around hurried  
to throw a few more pints of ale  
down the gal's blushing neck in a  
forlorn attempt to restore her  
sanity . . .

All of **Helloween** popped in for  
a quick goose-step, as did 'Bar  
HQ's very youngest old mate,  
**Tommy McRocklin**, at age eight  
probably the finest lead guitarist  
in the world never to have  
supped a drop of **Jack Daniel's** or  
smoked a cigarette (or even  
pulled a chick, blimey, what a  
thought!) . . .

Ackshully, we got Young Tom  
up for a quick five minute set, just  
to show the kid off to the so-  
called pros, and spotted taking  
notes amongst the humungous  
crowd he drew, were such legless  
and legendary guitar addicts as  
**Marino The Bloody Great, Brian  
Bloody Robertson, Pepsi Great**  
from **Bloody Tigertailz**, **Lemmy**

and **Würzel** from **Motörhead**, the  
**Bloody Great Quireboys**, the  
**Tattooed Great Boys**, **Bloody 'ell  
Murray**, some of  
**Bellabloodydonna**, and **Count  
Kinney**, replete with his **Amazing  
Killer Bloody Great  
Keyboards** . . .

Ooohhh, it were so bloody  
exiting, boozers, that both **TV-AM**  
and **BBC** turned up to record it . . .

■ OF COURSE, it was also the  
first real chance we here at  
Bloody 'Bar HQ have had to  
celebrate the passing of the 200th  
edition of **Kerrang!**, the World's  
Most Bloody Great Rock Weekly!

Those very nice chaps and  
chapettes at **Music For Bloody  
Nations** (or **MFBN**, as they have  
always been known with some  
affection to the regulars here at  
'Bar HQ) ackshully presented us  
with a cake with all our names  
written in very fetching pink icing  
across the top . . .

**Geoff Bloody Barton, Neil  
Bloody Jeffries, Bloody Cheeky  
And Embarrassingly Great John  
Hottonthenews, Krusher Bloody  
Joule, Mick Bloody Wall**, there  
they all were, every rotten  
boozer, kroozer, and three-time  
loozer you have come to love and  
loathe over the last six years . . .

People couldn't wait to dig  
their dirty nails into the thing and  
claw out the names and start  
throwing them around!

There was also the official  
**Kerrang! 200** cake, of course;  
shaped like a bloody great guitar,  
what else . . .

Ooohhh, boozers, when we say  
it were bloody great, you better  
believe we mean it were bloody  
grreeaaaaat! A high point, of  
course, was when the (bloody)  
great man himself, **Sir Roderick  
Smallwallet** of this parish, put in  
a personal appearance to the  
delight of all.

With ticket sales that day  
already in excess of 100,000,  
thereby making it the largest  
official Donington attendance  
ever, Rod proclaimed to be  
feeling "Bloody

**GRREEAAAAATTTTT!**", which  
was good enough for us.

In fact, the only time he was  
ackshully moved to roar,  
"BLOODY 'ELL" all day was when  
someone foolishly made the  
mistake of handing Rod a glass of  
mineral water instead of his usual  
pint of wallop.

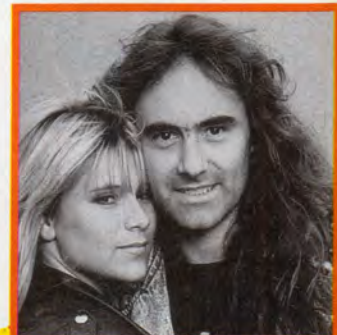
"Bloody 'ell!" he cried. "If I  
want to drink water all I have to  
do is go outside, open my mouth  
and look up at the sky . . . Now  
fetch me a proper pint before I  
lose my good mood and have to  
say bloody 'ell again . . ."

■ INDEED, BOOZERS, it was not  
exactly the brightest of days,  
weatherwise.

Jeez, whatever happened to  
the days when they used to put  
warnings out over the PA  
advising the crowd to drink lots  
of soft drinks to guard against the  
threat of dehydration from the  
over-powering heat? The last  
time any of us here at 'Bar HQ can  
remember that happening was  
back in '84 when **AC/DC**  
headlined . . .

The funniest moment, though,  
occurred when an executive from  
**Phonogram Records** who shall,  
by the skin of his teeth, remain  
nameless (though not  
shameless), stuck his head  
around the canvas door of the  
**Kerrang!** tent and asked us to  
ackshully – get this – *turn the  
music down!*

Funnier still was the fact that  
the record then blasting seven  
shades of shite out of the 'Bar HQ  
death-deck was none other than  
the '**Hysteria**' album by **Def  
Leppard**, one of the biggest acts  
**Phonogram** have in the world!  
Aren't record company people  
bloody great, we thought.



(ABOVE) ONE FOR the family  
album, this one: say 'allow nicely  
everybloody to **Sam Fox** and  
'**Arry** and . . . and, er, what else  
can we say?

(BELOW) A RARE off-stage piccy  
of a completely Syrupless **Gene  
Simmons**, seen here chest-in-  
arm with just one of his over  
3,000 girlfriends, in the VIP  
enclosure this year.



■ THE KID in ackshun – **Tommy McRocklin**, not only the youngest  
guitarist to ever appear anywhere at Donington, but also the only  
guitarist this year to spend more time 'hanging out' in the **David  
Lee Roth** dressing room than even **Steve Vai**!



"It's just that the BBC are trying to film an interview with **Kiss** outside and they can't hear a word they're saying," came the protest.

The words 'Bog off, loozer!' were out of our mouths quicker than you could say **Why Were None Of The Kerrang! Staff Invited To The Phonogram Tent!**?

■ **BEFORE WE** leave the *Kerrang!* tent and take our roving 'Bar Eye' out to some of the other mad cavortings backstage at this year's Donington ding dong, a special 'Bar HQ-sized Thank You' should go to our door man this year, the Keeper Of The Party Passes (Plus Two), our very good mate, **Morat**, who, with the aid of his best girl, **Paula**, kept all us loozers in line with a cool patience only the strong possess...

You guys were bloody grreeeaaatTTTT! Ta...

■ **ELSEWHERE THIS** year, there were the usual cluster of record company tents. Phonogram won the award for Most Mysterious Tent Of The Year, as no-one we talked to seemed to have ackshully been invited to it.

**WEA** won the Most Modest Tent Of The Year award, as no more than 12 strangers at a time were to be found in there at any point throughout the afternoon.

**EMI** won the Flashiest Tent Of The Year award: big mutha with a huge Eddie head at the entrance which you had to walk into the mouth of to gain entry. Inside we found hot food, strong drink, chairs and tables and TV monitors to watch the gig on... Ooohhh, it were **BLOODY GRREEEAAAATTTTT!**

Natch, the *Kerrang!* tent won the Kooolest Tent Of The Year award; if for nothing else, then for the mere fact that it seemed to be full of Phonogram, **WEA** and **EMI** people for most of the time! And we didn't close until every last drop of Ye Olde Devil Juice had been dutifully drained from the yawning, generous mouth of our luvverly Golden Optics, which was well into evening (unlike everyone else, except those elegant fellows over at **EMI**).

■ **OF COURSE**, no backstage scenario would be complete without its little moments of tension and drama, and this year was no exception...

First to start the ball rolling was the very out of it ex-Tigertailz singer **Steevi Jaimz** who threw a pint of beer over hapless **Pepsi Tate** of Tigertailz, muttering damn lies about Pepsi being a 'ginger beer' or something... Tut! Tut!

And later, though we were unable to officially confirm it, we heard that **Nigel Mogg** of the Quireboys got involved in some horrendous battle of the backstage passes with a fellow traveller in the beer tent during the Iron Maiden set...

"He's just been thrown out," someone whispered in our ever-flapping ears. But you hear a lot of weird stories at Donington...

■ **WE WANDERED** into the VIP section for a while, of course, as is often our want, and, honest boozers, it were bloody grreeeaaatTTTT!



■ **BREW-HANDED!** And why not? **Steve 'Arry Harris** celebrates in traditional **Maiden**-style with a couple of bottles of **Eddie's Evil Brew**. "Guaranteed to blow yer bleedin' head off, mate!" sez 'Arry, and who are we to argue...?

The **Kiss** Karavan, in particular, looked like it had the party in full swing. Emerging briefly to adjust his Syrup, from beneath a cluster of bottles and gurls, **Gene Simmons** was overheard to offer the following explanation for his and the band's seemingly relentless desire to have a good time:

"It's simple," he said. "Everybody needs a reason to lig!" (Ooohhh, bloody 'ell, that were a right krap joke, that were! - **Bloody Great 'Bar Ed**.)

■ **SHOCK OF** the day was watching **Lars Ulrich** of **Metallica** and **Dave Mustaine** of **Megadeth** swanning around arm in arm in the VIP section together, acting like the best of bloody mates!

Lars even climbed up on stage

during **Megadeth**'s set, along with **Guns N' Roses** singer **W Axl Rose**, for an impromptu rantalong during the encore, 'Anarchy In The UK' - or 'Out Of Key In The UK', as **Lars** himself put it later.

"But we thought you guys hated each other?" we asked.

"No, no, no," he grinned evilly. "It's time we put that waging-doom-war-on-each-other shit to rest at last."

You see, **Steevi**, the world really is a bloody great place to be sometimes, after all.

■ **OTHER VIP-type** celebs seen making eyes at each other backstage included TV comedian, **Keith Allen**, who pronounced Würzel to be "God! I used to think **Krusher Joulé** was ackshully

God. But now that I've met Würzel, I've changed my mind. Würzel is definitely God. I'm absolutely certain!"

And **Shaun Hutson**, who of course never has a good word to say about God, whatever name anyone might give Him.

"Allo Shaun," we said. "Ow the bloody 'ell are ya?"

"Maiden, Maiden, Maiden, Maiden, Maiden..." he said.

"Bloody 'ell, Shaun, you sound more like **Rod Smallwood** every day," we told him.

"Maiden, Maiden, Maide..." he drooled.

"Yeah, well, SEEE YA..." **Weird guy...**

■ **AFTERWARDS**, WHEN it was all over and **Iron Maiden** had exploded their last skyful of fireworks, a huge party was convened back at the **EMI** tent. And it were bloody, bloody GRREEEAAAATTTTT, boozers!

Cockles and jellied eels were on display, as were the most enormous pork pies any human being outside of Yorkshire has ever seen. And to drink there was the traditional Maiden fare of **Ruddles** on tap, plus a nasty and potentially life-threatening liquid concoction specially brewed for the occasion, and thinly disguised as a weed-killing wine, called **Eddie's Evil Brew!** (As in the *Evil That Men Brew*, no doubt! - **Wise Cracking Bloody Great 'Bar Ed** after consuming a bottle of said brew.)

The band walked around with smiles like **Cheshire cats** after a big bowl of cream (laced, natch), and **Rod's** grin threatened to take up half the tent...

Glass in hand, the great man could be heard for miles around booming out his ever-present message... "It were **BLOODY GRREEEAAAATTTTT** today, lads! It were **LEGENDARY!** **AWESOME!**"

And do you know what, boozers? It bloody were. SEEE YA, next year...

■ **HANGING OUT** in the VIP enclosure this year (from left): **Duff 'Skarlet Skarred Across My Heart Forever' McKagan**, **Ronnie James Dio** (who put in a surprise appearance in his never-ending quest to find the 'right' guitarist), **A. Roadie**, **Lemmy of Motörhead** and **W Axl Rose**...



Pic Joe Giron



# NOT OF THIS EARTH

**It's not every day that a band is discovered with a sound 'comparable to Journey and Foreigner', not even by DEREK OLIVER. But the soon-come debut LP from Sweden's ALIEN shows them to be just such a band. The Dangler is over the moon . . .**

**O**F COURSE they'll all laugh at me. 'Ha! There he is, the silly sod, harping on about some poncy new AOR band from Sweden. Ha! Ha! Ha! What next? He'll probably be ranting and raving about a pop group from Portugal. Ha! Ha!'

I've heard it all before, of course, the sniggers, the pointing fingers and insulting glances. They thought I was mad to laud the work of Europe. How could a European band, especially one from Sweden, ever hope to make it big, they all chuckled?

Naturally I'm the one who's laughing loudest now, but still they've failed to learn their lesson. Even now as we speak, I am the subject of mass ridicule. The issue is, of course, the brand new Swedish melodic rock group called Alien who have had me cartwheeling across the office and spinning on my briefcase for more weeks than I care to recall.

Alien, despite the rather tatty name (and no, they have nothing to do with the shock rock lot from New York or the NWOBHM crew from up north!), are a rather sensational 18-month-old group from Gotenberg who have the



**ALIEN: not nearly so attractive as Europe says our humble scribe**

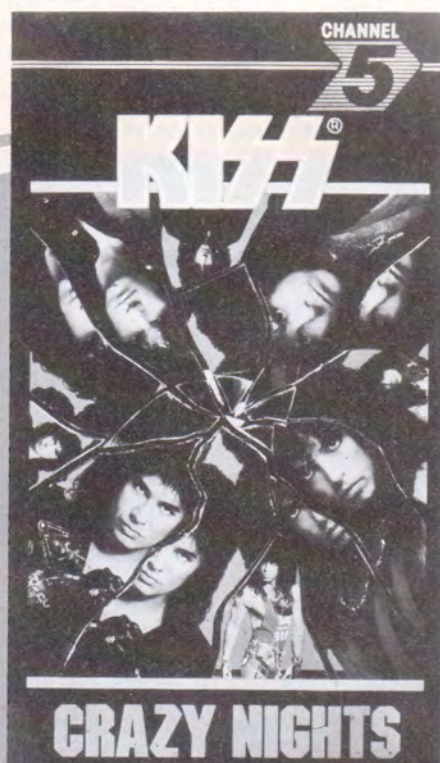
unnerving knack of playing AOR comparable with the sound of Journey and Foreigner.

A more satisfying blend of potent melodic rock you will not find anywhere else, not even with the latest work from Europe or Night Ranger, for Alien's music is utterly brilliant. Their debut album, set for release on Virgin, must surely be one of the decade's most yearning and masterful song collections and proves, if proof were needed, that there is still room for an unknown rock group to come up with a sound that slays the competition.

Full of life and fire, Alien are as far removed from the play by numbers AOR peddled by Bon Jovi and Def Leppard as you care to imagine. Synthetic production and external songwriters are nowhere in sight, for Alien come across as a vociferous lifeforce like a canny mixture of Gary Moore, Whitesnake and Journey. Strong songs, 12 in all, that epitomise the power of American arena rock, each with a warm sense of melody and recorded with plenty of sophistication and much expense!

The trouble with Alien is that they have recorded a superbly competent record at the first

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attempt. The normal route, of course, is to build steadily towards a monster release making one or two duff records on the way. The problem then is where do you go from here? Surely there can only be a downhill race to obscurity, crashing solidly into the bargain bins, forever lost to the public at large. Nah! Leave it out. If anything, Alien look set to make it in a big way, not as big as Europe perhaps but my gut feeling suggests they'll firmly establish themselves as a force to be reckoned with. Something they've already achieved in Sweden.

**NDEED** AS I write, my chain of Swedish correspondents confirm that the Alien album is outselling every other rock act they can name, racing up the charts laying waste to other records daily and doing for the Swedish rock scene exactly what Europe did two years ago.

Already Alien have scored a Number One hit single with 'Only One Woman', a song penned by the Bee Gees but sung originally, of course, by the Marbles featuring Graham Bonnet! A surprising choice but one that has taken Alien from impenetrable darkness to international acclaim all within the space of three months. It has also led Virgin Records to believe that this band could well be their stepping stone into the coveted rock market place, an area they have shied away from since time immemorial.

The first thing you are bound to notice about Alien is that despite their musical similarities they don't look nearly so attractive as Europe. Jim Jidhead's vocals may be stunning – he's an old-fashioned craftsman of strong pop melodies of both intense and ethereal varieties – but his short hair and stocky build leads us to believe something entirely different.

Elsewhere in the group you'll notice a degree of maturity; these are not specifically young lads (they have an age range that spans 24-32!) striking lucky with their first band but more experienced stage hands with a welter of musical training at their fingertips.

All the members of Alien, whilst not associated with any specific entity, have spent more years than they care to mention lending a helping hand to a variety of professional musicians, many situated outside of the rock world, forever searching for a magical combination that would whisk them away from all their trouble and strife. In Alien they found the perfect foil for their blind ambition.

Fast forward to Alien's central London hotel. The air outside is as humid as a sauna. Inside, tucked into a dark corner of the bar, we find most of the band wrapping their thirsty lips around pint beer mugs and flicking peanuts in the air. Guitarist Tony Borg and bassist Ken Sandin (a one-time member of Swedish Erotica so I'm told) opt to undertake the *Kerrang!* interview purely on the basis that they speak the best English.

The origins of Alien hardly make fascinating reading. There are no tales of early bands (apart from the humorous fact that Tony

once toured the UK as a member of the EF Band) with records released on hopelessly inadequate independent labels to clutter the way, neither is there any mention of much pique or bad luck, a common denominator among young and impressionable rock groups.

Alien formed less than two years ago (the two members we haven't mentioned so far are keyboard wizard Jimmy Wandroph and drummer Toby Tarrach) after getting together for nothing more harmless than a jam session. Noting that things sounded unbelievably good they decided to rehearse on a regular basis and a while later made the relatively brave decision to record a demo.

**T** WAS that 12-track recording that made Virgin in Stockholm sit up and take notice. They passed it on to the London office and before you could say 'John Norum has just fired Glenn Hughes', Virgin leapt in with an offer the band couldn't afford to refuse. Uppermost in everyone's minds was, of course, the prospect that Alien might be the next Europe or, perish the thought, slightly better.

First things first and Alien were required to cut two singles, namely 'Headstrong' and 'I'll Survive'. Unsuccessful but still fuelled by the prospect of a pot of gold at the end of their rainbow, Virgin sat down and decided that maybe the best method to achieve fame and fortune would be to cut a cover version of a well-known song and give it the full Alien treatment.

Drafting in British producer Mark Dearnley (Heavy Pettin', AC/DC) the band agreed to record 'Only One Woman' at Abba's Polar Studios together with two additional self-penned tracks ('Touch My Fire' and 'Feel My Love'; neither of these versions made it onto the final album). The single went unexpectedly to the top of the Swedish singles chart but any thought of recording the rest of the album with Mark Dearnley was scuppered.

"Unfortunately we felt that Mark's work on the other songs didn't really turn out the way we wanted them to sound so we decided to look for another producer," declares Tony, the most forward of the band.

Why record 'Only One Woman'?

"At the time, we were trying to introduce the band to a wider audience," continues Tony, "and the record company thought a re-recording of that song could get us airplay. We thought it was an inspired choice, a little more commercial than our normal style perhaps, but it gave us the challenge of trying to improve on the original version."

"It was the perfect song and I think we made it better by giving it a more modern touch. I know that it's not really representative of our style, but our other songs don't have the same across-the-board impact as 'Only One Woman'."

As I mentioned earlier, despite Alien's relative lack of pedigree in rock 'n' roll band-hopping terms, each member has a musical background of serious proportions. None more so than vocalist Jim, who trained to sing the most difficult Italian opera he

could lay his tonsils on; keyboard maestro Jimmy Wandroph, who for many years played classical piano and the organ in several churches; drummer Toby is a dab hand at jazz rock; and guitar man Tony Borg has been playing guitar professionally for something in the region of 15 years.

So, with the prospect of a successful single in their arms, the band's next move was to consider who they should use to produce the album. Virgin sent out a number of sampler tapes to various hot-shot rock producers and received a more than positive response from LA-based Chris Minto (Armored Saint, Pat Benatar). The band agreed to use Minto and promptly searched for a suitable empty studio in Sweden but fell foul to bad luck and bad timing. Finally, out of sheer frustration, a decision was made to record in Los Angeles.

**CHRIS** CAME over to Göteborg to hang out with us for two weeks' worth of pre-production, then we all flew to Los Angeles," declares bassist Ken. "The atmosphere in LA was very positive, we felt like we were in the heart of the music world and surrounded by people who understood this type of music."

"Chris was great to work with and he didn't make us sound too American. I think he got a good balance between our European heritage and the smooth polished sound that we were after."

"When we were recording in Los Angeles," Tony is quick to butt in, "we got the news that 'Only One Woman' had hit the

Number One spot back home.

That was a great feeling."

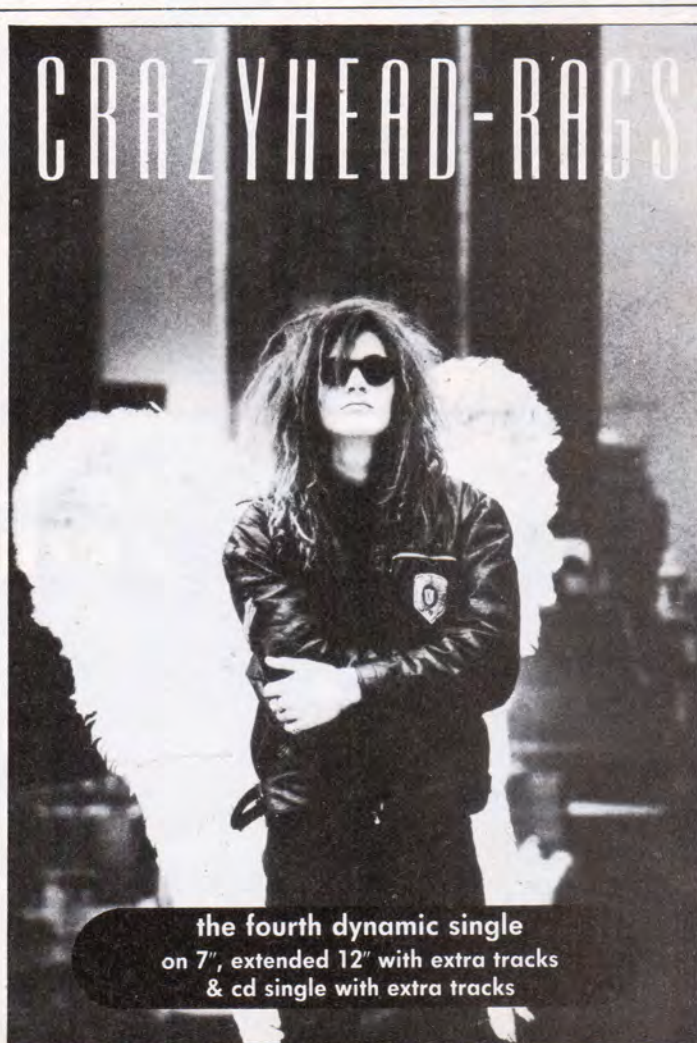
"Everything is happening so fast for us and to be quite honest it's difficult coming to terms with things. I really hope that a lot of other Swedish bands get the same chance as us, because it's a real buzz."

"There's a lot of guys in Sweden who are brilliant musicians," interjects Ken. "But before now they've never had the chance to sign record deals. So, it looks like there's a sudden upswing in new Swedish rock groups when in fact they have been there all the time. Suddenly Sweden has become the focus of attention for record companies searching for new hard rock groups."

Future plans are mapped out with meticulous detail. They will return to Sweden to play a series of 25 sell-out shows which run up until September and after that they will play wherever they can get the gigs. In the meantime they are interviewing a selection of top-notch managers, taking time to choose the person who will offer them the most protection and experience possible.

"Look," says Tony firmly, "we don't want to be seen purely as wimps. We are trying to combine the high energy of some of the world's greatest hard rock groups with the songwriting power of Journey or Foreigner. We've got a mixed audience, but it's big and it suits us fine."

At the risk of sounding rather hackneyed and devilish I suggest that you allow Alien to land on your record deck.



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● **Line Four – 0898 121322** – this week's album preview line features sensational snippets from '... And Justice For All', the newest nuclear release from Lars, James, Kirk and Jason – aka those grunge-worthy guys from Metallica!

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**METALLICA: dial 0898 121322 for an earful of '... And Justice For All', the band's latest 'n' greatest album!**

## METALLICA

'... And Justice For All'  
(Vertigo VERH 61)  
KKKKK

HERE IT is folks, Metallica's finest album since 'Kill 'Em All'! Yeah, I can't believe it either, even though Lars himself recently told me that people have already been saying that. '... And Justice For All' is THE METAL ALBUM OF THE '80s!

Why, it was only the other day at Donington, in the *Kerrang!* hospitality tent, that I heard 'Kill 'Em All' again. I mean, have you heard the album on Kompakt Disk? It sounds as fresh and new today as when it was first released bakk in late '83, and that's what's so special about Metallica: their musik is timeless. Can you just imagine '... And Justice For All' still being played in the year 2010? It's an eerie thought, but very realistik.

Now before I karry on there is one point I'd like to klear up here and now, and that is a lot of people have akkused me over the past few years of having unnecessary digs at Metallica whenever I get the opportunity, by komparing them to the likes of Helloween, Slayer, Keltic Frost and Kreator, but it's only ever been in a journalistik way. There is no bitterness between me and Metallica, there never has been and never will be.

Bakk in the early days I always tried to help them out whenever I could, bekause I truly believed that one day Metal (I was gonna say Frash, but Lars loathes and detests the term) fans worldwide would finally wake up to this thing I like to kall METALLIPOWER!

Right, let's take a kloser look at '... And Justice For All'. The first thing you notice when you hear the album is Lars' drum sound, which is really odd, and I can't quite put my finger on it. Mikk Wall also pikked up on this point and we're both baffled by it, but it's all part of the METALLISOUND – just listen to his opening snare beats on 'Blackened' and you'll see what I mean. As for the toon itself, WELL TYPIKAL METALLIKA, and so is the running time – six minutes 40 sekonds, but the song works at its best in the scherzo. If you're into DEKAY in a big way then this is the kut for you. Kommander Hetfield and Kirk Hampster really sizzle on 'Blackened'.

The title cut follows, and runs a

magikal nine minutes 45 sekonds, and the only way I kan really describe it is by saying it's a METALLICHUGGER (*chug, chug, chug, chug, chug*).

'Eye Of The Beholder' follows, and is easily the best kut on the album. You've just gotta hear the main riff on this song – almost Dokkenish in places, it's that kommercial! And when Kommander Hetfield snarls, 'Do you hear what I hear?', I can certainly hear the sound of distant tills ringing. I'm very surprised the folk at Phonogram didn't pick 'Eye...' as the first single, cos it's easily the strongest song Metallica have written since 'The Four Horsemen'. If '... Justice...' is supposedly the album of the '80s, then 'Eye Of The Beholder' is the anthem of the '80s. I haven't been so moved by a song since Blue Oyster Cult's 'Joan Crawford'.

The pace slows down on 'One', with some tasty playing from Kirk Hampster, but not surprisingly changes gear for a klimaktic ending to Side One.

One thing there isn't too much of on '... Justice...' is bass, a point that has already been brought up by Deaf Barton, Chippy Cheeseburger Chirazi and Del Boy Oliver, but Jason Newsted finally gets his chance on 'Harvester Of Sorrow', the band's current single. And just sit bakk in amazement at Kirk Hampster's solo half way through! And that fine riffing kontinues on 'The Frayed Ends Of Sanity' – great stop-start stuff.

My sole complaint follows, and that is the totally unnecessary akoustik guitar on 'To Live Is To Die', which runs a staggering nine minutes 48 sekonds. The akoustiks just get in the way of the mighty METALLIRIFFS, which thankfully in the end drown the tinkling getars!

And here we are at journey's end with 'Dyers Eve', a fast one and the only REAL FRASHER on the entire album. Listen closely to the main riff; doesn't it sound just like 'What shall we do with the DRUNKEN SAILOR'?! Klassik stuff, and a perfekt way to end the perfekt album.

Yes, '... And Justice For All' will finally put Metallica into the big league, where they belong. Can't wait for the tour in September, by which time of kourse I'm sure you'll all be familiar with the album. And don't forget to kry for 'Eye Of The Beholder'! XAVIER RUSSELL

## ALIEN

'Alien'  
(Virgin Advance Tape)  
KKK<sup>3</sup>/<sub>4</sub>

I'M ALL wet. I'm adrift in a sea of sludge, and strangely enough I'm beginning to enjoy it. I'm being lifted on waves of harmonies, buffeted by keyboards, squeaky clean guitars and blow dried hair, not to mention buckets of Oliver's dribble. I'm learning to float in this stuff; I can swim with or against the tide. For the moment I'm content to drift.

Another of Derek's infamous discoveries and possibly the first that has caused me to sit up and take notice. This actually works, this has me humming and tapping my foot while on the tube, this is European pomposity and I like it.

Once you push past the smoothness of the thing, the

flaccid pink barriers, and get to the songs and arrangements, then you can begin to appreciate it. Yeah, didn't think I'd be using that word either.

Jim Jidhed's vocals (swelled by about 400 others) weave and smoke – yeah, f\*\*kin' smoke! Borg's guitar work does just that and everyone comes in without crowding, they help without hindrance; a real band, five guys working together.

There's a great 'Go Easy', an almost orchestral 'Only One Woman', which I'm sure I slagged in single form, a billowing 'Mirror' and a bucketful of others that just don't smell right next to some of the dross that leaked onto the tape.

Del swears this is the one (but he always says that) that will be the next Europe. My fiver's with him. PHIL WILDING

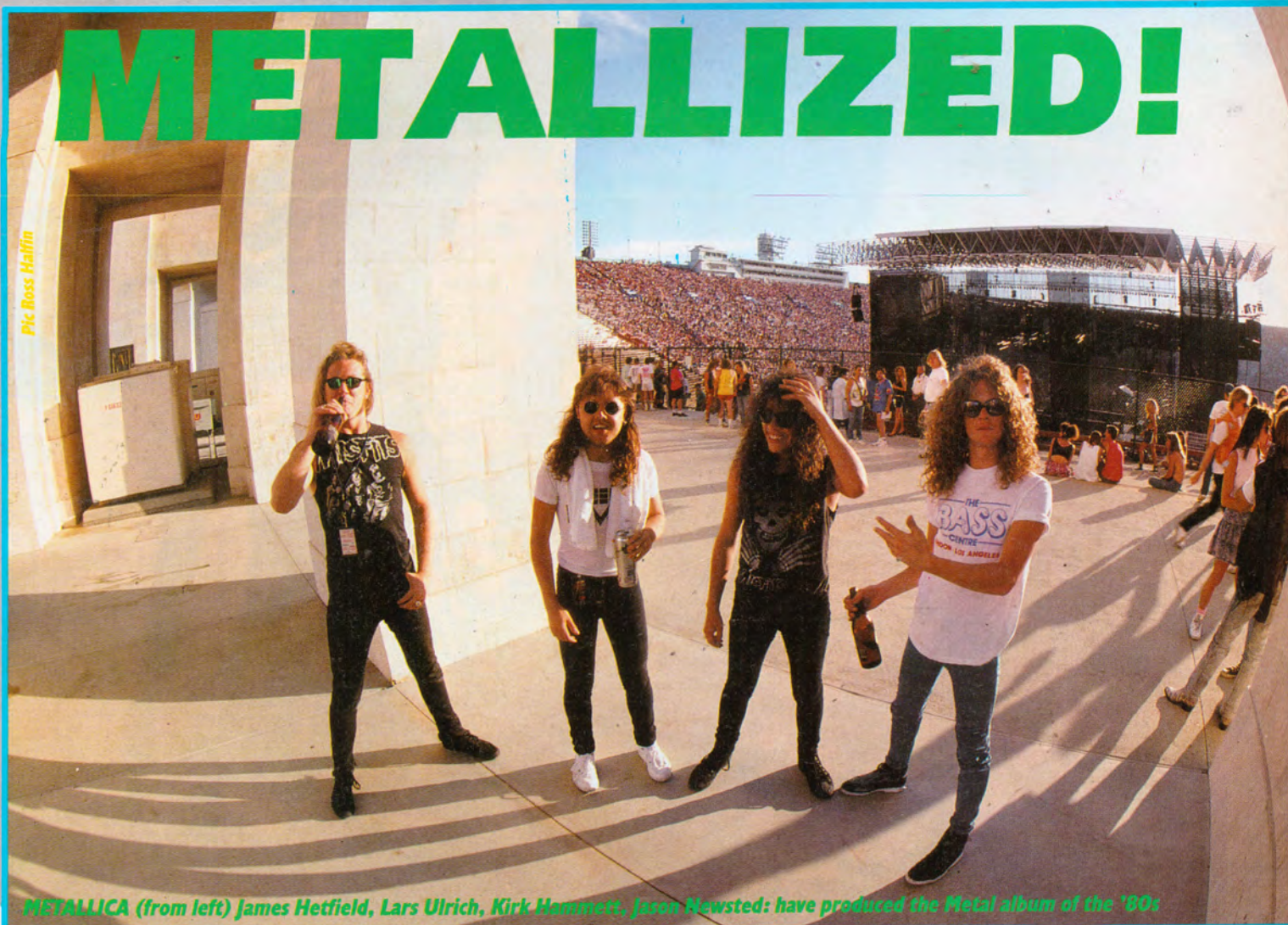


! Kompost! KKK: Kueless! KKKK: Kompetent! KKKKK: Korrosive! KKKKKK: Kolossal!

# REKORZ

## METALLIZED!

Pic. Ross Halfin



**METALLICA** (from left) James Hetfield, Lars Ulrich, Kirk Hammett, Jason Newsted: have produced the *Metal* album of the '80s

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## Not everyone Ade Edmondson met was a complete and utter knacker

It's not easy being young, gifted and broke. Especially not when you live in Pocklington.

But that's the situation a young Adrian Edmondson found himself in at school. So he decided to become a guitar hero in a serious rock band.

He joined the Rancid Polecats.

Pocklington, however, wasn't quite ready for the birth of a new super-group.

There was only one thing for it. Ade ran away to sea.

Unfortunately, Hull port was closed when he got there, so he ran back again.

No-one was offering the Rancid Polecats a month-long tour of the Far East, Middle East or even East Yorkshire, so it was time to get a proper job.

A penny arcade attendant in Scarborough seemed like a proper job. So Ade took it. However, he was then faced with the problem of where to put the pennies he was now earning.

So after much careful thought, he walked into the first bank in Pocklington High Street.

It was NatWest. To his amazement he wasn't thrown out. Instead he opened an account and we sent him a cheque book and a cheque card\*.

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# PRISTINE-AGE IDOLS

## EUROPE 'Out Of This World' (Epic MCEP 462449) KKK

TOM G WARRIOR? Bah! If you've heard one Death Grunt then, really, you've heard 'em all.

I reckon it's high time the Celtic Frost guitarist/vocalist stepped

aside in favour of an all-new, all-conquering titan of the towering, trademark'd tonsils: Joey Tempest of Europe!

Yep, if there's one thing that brightens up this rather patchy 'Out Of This World' opus, it's jaunty Joseph's highly diverting vocal antics.

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(11 tracks promo - live 55 mins - 1st Sept)

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EUROPE's JOEY Tempest (second right): up there with Nashville Hipshake!

Just listen to 'Let The Good Times Rock', where you can find an 'Ungh!', an 'Oof!', an 'Uhh!' and a 'Ha-yeah-yeah!', all in the space of a few short seconds.

Or lend a lug to 'Never Say Die' and marvel as the band's poutin' mainman mutters, 'Oh-oh-hmm-mm-yeah!'.

Better still, click the needle into the start of 'Ready Or Not' and prepare yourself for the truly epic utterance: 'Oo-o-oh-oo-oh-oh-yeaaaah-oo-eeuh!'.

Joeey's on top form all right; shame that the record itself isn't such a consummate package.

Now, for some unfathomable reason Europe have always held a hideous fascination for me. I simply love 'The Final Countdown' (album and single), fully endorse Derek Oliver's claim (Konzert, issue 141) that the Swedish strutters are a more brutal live act than Motörhead, and place frontman Tempest up there with Tom Araya, Rocky Shades and Nashville Hipshake as an all-time rock hero.

I still cherish my memories of pal Joeey's posin' rock star antics on 'Saturday Superstore' in front of a bemused Mike Read, and have the 'Rock The Night' video (y'know, the one where ol' JT sings into a bottle of tomato sauce) on continuous repeat play in the machine back home.

Therefore, as you can probably understand, I desperately wanted 'OOTW' to be a truly great album. And the irony of it is that, for a while there at least, I really thought it was...

Current superfine single 'Superstitious' opens up the record and sets a blistering pace: acapella vocals followed by gargantuan keyboards, totally gut-wrenching vocals and a 'golden' guitar solo.

Lovingly produced in living stereo by Ron Nevison, it all sounds so pristine, so perfect... and when Joey bellows 'I'm not superstitious - NO!' you cannot help but kneel down and, facing in the general direction of Stockholm, pay homage to the sheer magnificence of the song.

'Let The Good Times Rock' follows in its wake with some of the most upfront keyboard work this side of a Mantas album, a magnificently anthemic feel, and Joey's crystal clear 'n' quaverin' voice wrapping itself around such monumental lyrics as:

'When you squeeze me and say that you care/There's nothing I know that can drag me away when the feeling is there'. Classic stuff all right!

And there's more: 'Open Your Heart' brings back glorious memories of Styx: the swayin', sweepin' melody is pure Dennis DeYoung, while the sudden crunching guitar break is JY and then some.

'Coast To Coast' lets the side down somewhat, a cloying and tearful ballad with the sickly chorus, 'Coast to coast and land to land, we're together hand in hand'. Yuk!

But Pop Metal classic 'Ready Or Not' closes the side back on a high note, Mr Tempest trilling 'Rock me like you never done before/Then rock me just a little more', and going 'Uh!' at every conceivable opportunity, all this over a suitably raucous backing.

Flip the sucker over, however, and 'OOTW' tumbles back down to earth. Strangely, after all the high spots on Side One, there's only one track of any real significance here: 'Lights And Shadows' radiates genuine excitement and total memorability, in complete contrast to the accompanying tracks, which sound simply... turgid.

Dunno what went wrong, but 'Sign Of The Times', 'Just The Beginning' and 'Never Say Die' have very little spunk or spark to 'em, merely coming across as routine, run of the mill exercises in Pomp Rock.

Elsewhere 'Tower's Callin'', far from being a paean to white satin sensations Angel, seems to be tellin' the tale of an ensuing plane crash - but it has none of the lyrical intensity of (say) Saxon's '747 (Strangers In The Night)'. A disappointment.

The album closes with 'Tomorrow', a track so nauseous it barely merits discussion.

So there you have it: an 'Out Of This World' album that, ultimately, finds itself struggling to leave the stratosphere. However, despite my negative comments, I would urge you to put your prejudices to one side and check out this record. At the very least, you should find that Europe's 'Princes of Parp' tag is a little unjustified - especially on tracks like 'Superstitious'. No?

GEOFF BARTON



**RAZOR BABY**  
'Too Hot To Handle'  
(FM/Revolver HMUSA 102)  
KKK1/2

THE TROUBLE with reviewing from advance tapes is that you don't often get the full scam on who is playing what on whatever song, especially, as is the case here, when you're dealing with bands made up of studio or guest musicians.

Razor Baby are seemingly the (razored) baby of Ritchie and Bob Stefan, two Americans who think they've made the ultimate megagroup album (probably). The duo have enlisted the help of a multitude of has beens and could've beens as guests which include the likes of Henry Small (ex-Prism and the Rock), Jonathan Valen (ex-Legs Diamond), Kevin DuBrow and Brent Young (allegedly Queensrÿche's original vocalist).

To be honest the first side is pretty dodgy. The opening cut, 'Danger', is like a very wimpy Dio, especially the vocals; 'Rock This Place' is like a third-rate Sammy Hagar song with a horn section (!); 'Long Distance Lover' sounds like a poor man's Styx, and 'Downtown' appears to steal some well-used Montrose riffs, merging them with a fairly awful vocal delivery.

But then things take a turn for the better, and the rest of the LP is actually pretty neat. 'Outta Hand Sister' has those big, big drums and a slightly better Dio-like sound than 'Danger'; 'Move Me' has it all – drums, sound and action. There's sleazy lyrics here, me buckos!! Possibly the album's best track. But also in contention

for that title are the title track (the Rods meet Loverboy), 'Got Me Running' (Shout and Montrose comparisons abound) and the excellent closer 'Low Down And Dirty', that's full of big drums, big guitars and laced with bits of Kiss, Bad Company and Sammy Hagar songs.

Yup, after a poor start Razor Baby really start to cut through the hard rock jungle, something that could put them in contention as a fairly serious proposition for quality sounds should the Stefans ever decide to make a follow up! **DAVE REYNOLDS**

**SCARLET**  
'Broken Promises'  
(TLW Records import)  
K

IT'S A sad day up here at 'Bar HQ'. The skip-like bra is hanging forlornly and more than a touch limp on the *Kerrang!* Faktz board and our usually delightfully chirpy and cheery sekretary has a face that's longer than an Iron Maiden epic! Why, oh why, is there this feeling of doom 'n' gloom descending over us? Why? 'Cos the first time the mighty K!'s sekretary has the undoubted honour of having a band named after her, we put the disc on the Death Deck and immediately discover that it sucks a humongous one!

Scarlet (the band, not the bird!!) hail from the auspiciously named Music City, somewhere in America, and are first rate loozers! Sorry if this sounds hard on a bunch of new boys, but man, this six-track mini-album is painfully plodding, shitty on the songwriting and piss-poor on the

playing. There really ain't nothing I can find to say that doesn't sound immediately dismissive, because man, this really is bloody awful music! I'd be very, very surprised if this lot weren't some hicks from the sticks bar band who've been playing poxy cover versions for a few years and got ideas above their station. You may be hot poop in Music City, but if you wanna get out and compete with the big boys you're gonna get *EATEN!*

Aside from musical ability, what a band needs is attitude and Scarlet always seem to be apologising for their tracks. Understandable, given the quality of 'The King', 'Let It Slide' *et al*, but a cardinal sin nonetheless. After all, you can fool some of the people all of the time if you've got the balls! When you're peddling one-dimensional tripe like this you've got to have something to lift you outta the mire. Scarlet don't have it. Does Steve Kelly know how to play the drums with feeling, I wonder? Can guitarists Kenny Wright and JS Goodwin play anything but the same mid-pocket riff every song? Questions for sure, but questions which I for one really don't give a monkey's about the answers to!

Maybe you think I'm a hard bastard, but that's what I'm paid to be. If Scarlet want to be paid (and paid well) for what they do then they've gotta learn to offer something that will get people off. It's time to hit that drawing board with a vengeance and make a serious appraisal of what should be going on.

**HOWARD JOHNSON**

**AFTER HOURS**  
'Take Off'  
(FM/Revolver WKFMLP 89)  
KKKK

'TAKE OFF' is the name of the album but it's taken an awful long time for British heavy AOR outfit After Hours to see their career start to go upwards.

Wimpwire devotees should be fairly familiar with this band, who've suffered a variety of line-up changes and names (including XS and Love Attack) before settling for a monicker that has Bar HQ's seal of approval!

Make no mistake though, whatever the band call themselves the music is always good. If it's biting guitars, pummeling drums and a subtle use of keyboards you want then look no further than the opening track, the glorious 'Love Attack'. This song is a real stormer and a brilliant showcase for the vocals of John Francis, who somehow manages to blend the finer points of David Coverdale and Sir Michael Bolton.

There's plenty more fine uptempo stuff to be found too, from the catchy 'Just Another Lonely Night' to 'The Game', that has some neat Kee Marcello (Europe)-style widdly-widdly solo work. And of course there's ballads, full of Journey-like class, John Francis doing a fairly neat Steve Perry impression on 'Stay By My Side' in particular.

After Hours are a fine example of British hard rock-tinged AOR, a band who don't come across as a Yank-sounding sell-out band, despite my comparisons, so go check the damn thing out!

**DAVE REYNOLDS**

**JAMES REYNE: 'Motor's Too Fast' (Capitol)**

When I first played my tape version of this little beaut (Antipodean term for something with less than four legs) on Myrtle's Dead Deck, the motor actually was too fast – just like Mickey Mouse hyperventilating. This is Robert Palmer giving the nod to Rick Springfield while asking Sting to do a little offer in the vocal line. Not bad, but rather bland – one to drift off in the K! yacht to.

All of this and I still prefer Jimmy Barnes. And he's chosen the same night as Diamond Dave to play London; very bad move.

**SOUL ASYLUM: 'Cartoon' (A&M)**

One of the most promising bands to emerge from, uh, wherever they're from. This is the Monkees, this is the great big beautiful guitar world and doesn't even begin to tell you how brilliant the band can be live. They're sorcerers with half a dozen spells up their sleeves, whores with no overheads, and drummers with a beat – ie they're totally and utterly complete. Mark my new white shirt that you'll be dancing to this until next Summer. Fargin' lurv it. Fargin' buy it.

**JOHNNY THUNDERS & PATTI PALADIN: 'She Wants To Mambo' (Jungle)**

Mr and Mrs Sleazy Cool and their sliding mambos, wood scraper, castanets and congas pump in to quaalude drive with a little number that was originally

# SINGLEZ

Reviewed by **PHIL WILDING**

rucked up by Hotten faves the Chanters in 1954. It ain't slam diving or 14 pints, but it is vinyl cool in the shade(s) – watch all the pretty boys and girls fighting to this one.

But, just to dive bomb with a big blue downer, Thunders has also opted to hit town the same day as Diamond Dave.

What is it with these people?

**RAZORBACK: 'Paradise Found' (SXG)**

London boys with a dodgy keyboard sound and a memory that runs ruins with the Furs and a mind that refuses to go forward. This reminds me of Twelfth Night after they'd gone to Virgin, and it Bites when they were still in embryo form. I'm very worried about the state of music in the capital if this is indicative – it's safe, it's sterile and couldn't inspire apathy in a car crash victim.

Terrible.

**MEGADETH: 'In My Darkest Hour' (Capitol)**

Dave Happy Bastard who can get damned moody when the um, mood takes him. He certainly

can't sing and you'd never guess that he's Pepsi 'Panda' Tate's hero. Well, perhaps you would... This is a physical shunting, a sombre, dark, brooding baby musically as well as lyrically. It's the final tear that is the biggest break: 'Through the darkest hour/Grace did not shine on me/It feels so cold, very cold/No one cares for me'. Strange boy, Dave – more layers than a sea bed. I like it though.

**PROUDFLESH: 'Powerbroker EP' (Wired Gnome)**

I got free stickers, a poster and a slice of French toast free with this which is damned lucky, cos when vocalist Sothira started hunting for a melody I needed something to take my mind off things. I'm sure, sort of, that at one point he screams/gargles/grunts, 'Bartender dryer'. Can't be, I mean, I've never seen a hand dryer that works let alone a bartender dryer. The things they come up with in America. Marvellous.

One day in the Land Of The Free, a band will rise with something fierce, new and proud. The clever money's not on

Proudflesh (for some reason that reminds me of Manowar).

**TRIPLE CROSS: 'Triple Cross EP' (Tomato Paste)**

Odd. Looks that wouldn't maim let alone kill in this age of painted image; vocalist Glenn Mack is balding and overweight while Matt Milbouer on bass is a bespectacled youth who looks as though he's just got over acne. The cover's also more garish than a Woolworth display. But the music defies – it spans about two decades with its '70s element and its chief window breaking guitar courtesy of one Lou Rone. Not so much widdly as *Wooooaaahhhh*, and Mack manages a very good Paul Rodgers on the stand out number 'All Hands On Fire'. I'm interested, and it's the first time today.

**SOHO ROSES: 'So Alone' (Trash Can)**

"I don't like this, it's trash, it's trashy," roars all eight foot of Nisbet the Neanderthal. You don't argue with *that*, but between you, me and that girl looking over your shoulder, I happen to rather like this bash about from Blitz and his boys. It trips, it stumbles, it shakes and then draws the bottle of meths out of its back pocket and takes a good long draw. This isn't bonk rock, this is f\*\*k rock. They'll never be famous.

**GROOVIN' WITH LUCY: 'That's Rock 'n' Roll' (Karbon)**  
No it's not.



# SHRAPNEL

For FREE inclusion write to: **Jon Hotten, Kerrang!**, Greater London House, Hampstead Road, London NW1 7QZ. Deadline for publication is at least two weeks prior to cover date. Whenever possible, include a black and white photo with your record release/tour date info.

■ **CHRIS MILLER's** Rising Farce are a new Power Metal band from the Glasgow area. They seek a drummer and have a demo available. Contact: **Jay Stark**, 4 Airlie Avenue, Bearsden, Glasgow G41.

■ **EDINBURGH BAND Debutante** have split up. Some former members require a vocalist for a new project - good stage presentation and image essential. Influences **Crüe**, **LA Guns**, **Keel**. Contact: **Alan Michaels** on (031) 443 5791.

■ **LYRICIST INTO Heart/Benatar/Europe** etc, seeks similar bands to put music to words. Interested parties should write with tape/samples of lyrics/type of lyrics required to: **Sharon Elton**, 23 Southwark Close, Lichfield, Staffs WS13 7SH.

■ **LICK THAT**, a new rock band from North London, are seeking a rhythm section with image and influences including **Roth/Floyd/Zepplin**. Contact **John** or (01) 886 6673.

■ **SLUTT'S DEBUT** album will be available from September 12. The fan club has now changed its address to: **85 Jesmond Terrace**, Whitley Bay, Tyne And Wear NE26 2JE.

■ **DEMO-LITION**, A new demo review fanzine, is now available for three 18 pence stamps or £1 from: **Sean**, 41

**Larwood, Worksop, Notts S81 0HH**. Demos now needed for issue two (especially from Europe and US).

■ **IRON FIST** fanzine issue 20, their third anniversary issue, is available. It features **Vixen**, **Uncle Sam**, **Tattooed Love Boys**, **Gypsy Queen**, **Holosade** etc, and is available priced 70p UK, £1 overseas from: **Warren Speed**, 5 Angrove Close, Great Ayton, Middlesborough, Cleveland TS9 6LE.

■ **SUB**, A Stourbridge-based Hardcore band, have a demo available priced 50p plus an SAE, from: **W Matthews**, 2 Walton Farm, Cottage Clent, Nr Stourbridge, DY4 4RN.

■ **CURACO**, AN Italian Thrash band, have a six-track demo entitled 'Obstacles To The Perfect Order' available for \$7 from: **Daniele Vecchi**, Via Amaseo 17, Bologna 40127, Italy. The band consists of **Daniele** (vocals), **Ettore Migliori** (bass), **Massimo Turra** (guitars) and **Silvano Puleo** (drums).

■ **RICH RAGS** have a new 'Cheap n' Nasty' demo available, priced £1.80 (inc P&P) from: **K Hostick**, 64 Chamberlain Road, Hull, Humberside HU8 8HP. They play Hull Sherlock Holmes benefit gig September 20. Anyone wishing to book the band should call (0482) 781513.

■ **EVIL PRIEST** now have their debut demo available, priced £1. It's obtainable from: **McKeegan**, 42 Cairncastle Road, Ballygally, Larne, Co Antrim, N Ireland BT40 2RB. The band seek live gigs.

■ **CORPSEGRINDER**, A new Thrash/death/Hardcore fanzine, is looking for bands to be featured. Send demo/biog/photo etc to: **Deene**, 40 Broadhurst Street, Shaw Heath, Stockport, Cheshire SK3 8DT.

■ **MISTRESS**, A West Midlands-based Roth/Van Halen-style band, seek a male vocalist. Serious attitude essential. Interested parties contact **Steve** or **Susie** on (021) 622 2248.

■ **METAL MESSIAH** have inadvertently been selling copies of their demo which are recorded only on one stereo channel. For a free replacement send demo back to: **Kevin Frost**, 43 Smith Street, New Balderton, Newark, Notts. The demo is still available priced £1.75 from the above address. The band's 'Friday Rock Show' session is broadcast September 2.

**LONELY PLANET BOYS** play Manchester Swinging Sporrán September 17, Swindon Oasis October 8.

They have a four-track demo available, priced £2.50 (inc. P&P) from: **M Dixon**, 7 Gladstone Street, Swindon, Wilts.

**KUDAS**, A Bolton-based band, play Birmingham Edwards No 8 September 8 (admission free). They have a four-track demo available, priced £2 from **D Howarth**, 253 Tonge Moor Rd, Bolton BL2 2JG.

**EDINBURGH THRASH** band **Holocaust** play Edinburgh Venue September 11 Admission is £2.

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# KILLERWATT

**JERRY UWINS gets the guitar guff an' bass bluster from London rockers PANAMA**

**P**ANAMA, FRONTED by vocalist **Tony Lawrence** and gigging with their present line-up for little over a year, have a fair amount to be chuffed about.

Two sell-out dates at the Marquee earlier this Summer, another scheduled for September 10 to be followed by a lightning raid of the North, and endorsement deals with **Pearl** drums – via distributor **John Hornby Skewes** – **Jackson** guitars and **Istanbul** cymbals. We caught up with the band during the public days at the British Music Fair.

This North London-based five-piece – 'a harder **Def Leppard**', opines their manager – show an obvious enthusiasm for their equipment. And the endorsements, at least as far as lead guitarist **Armand Serra** and rhythm man **Andrew Cremona**

are concerned, just set the seal on instruments they've loved playing for years anyway.

French-born **Serra**, for instance, owns four **Jacksons** and a similar number of sister-company **Charvels** – the latter all early American made models including an ex-**Gary Moore** axe resplendent in pink sparkle. Apart from the black **Jackson Soloist** he wielded at the BMF, **Armand** has two other **Soloists** – a white one and an orange beast – and a **Strat**-style with a custom spray finish.

**Armand** began playing **Jacksons** after seeing his heroes **Jeff Beck** and **Steve Vai** with them, and his verdict is unambiguous: "They're the hotrods of guitars for playing live," he enthuses, "and there's no excuse at all for playing badly with them."

Likewise, **Andrew Crémona**, whose electric collection

Pic Jerry Uwins



**ANDREW CREMONA (left) and Marty Raan: pictured here in best Marino-style 'throwing shapes' mode**

numbers some 15 guitars including half-a-dozen **Fender Teles**, says of his three-year-old pink **Jackson Soloist**: "It's the only guitar I can totally rely on. The neck is deep and flat and you can really get stuck in."

To help with hammering out the power riffs, **Andy** uses fingertip-wrecking .012" to .058" strings, heavy picks and, to ensure everything's cranked up he's taken out the tone pots and left just a master volume in the middle knob position. The pickups aren't standard either, the two **Jackson** singles being partnered up by a **Seymour Duncan** 'Jeff Beck' rear humbucker.

**B**ASSIST **MARTY Raan** is the most recent convert to **Jacksons**. Of his **Custom Concert** bass he remarks: "As opposed to bassettes designed for slapping, this one definitely beats all others for rock. Although a straightforward instrument, it does the business. The neck's really solid and playable and the electronics are well thought out." In this last respect, **Mark's Concert** has active filters at 40Hz and 2kHz each giving 15dB of cut or boost. He's particularly keen on the 40Hz filter.

"Backing it off," he says, "is great for stopping the boom you sometimes get from wooden floored stages."

Positioned mid-way between the obligatory **Marshall** stacks (12 of them – all valve, a mixture of **Super Lead** and split-channel heads) and **Marty's** twin **Ampet SVT 8 x 10"** bass rig, sticksman **Graham Crallon** nowadays bashes out the **Panama** backbeat

courtesy of his **Pearl BLX** power kit. Opting for white lacquer finish, **Graham's** kit is quite modest by **Metal** proportions; twin 22" bass drums, 13" and 14" rack toms, 16" and 18" floor toms, and a 6½" maple-shell snare. All hardware is memory locked and slung from **Pearl's** cage system which, says **Graham**, has halved his set-up and tear-down time. He's also impressed about how solid everything feels.

Less shy and retiring is his **Istanbul** cymbal line-up. 10 in all, including four crashes and a crash ride, a 12" splash and 19" rock ride, and twin **Chinese** – a 20" and a 22". But why did **Graham**, an erstwhile **Paiste** basher, choose **Istanbul** when most guys are beating seven kinds of poop out of said **Paiste**, or **Zildjian** and **Sabian**?

"Dead simple really," recalls **Crallon**: "Hornby Skewes mentioned **Istanbul** when they were talking to the other lads about **Jackson**, and they suggested I give them a try. I have to admit I was surprised. Every one cuts through incredibly well; they're loud with a sharp, quick response; and even though I've got 10 of them, each has its own distinct sound."

So that's **Panama**. A band with a bright future and the gear to go for it with. Find out more about their latest choices in equipment by contacting: (for **Jackson/Charvel** guitars and **Istanbul** cymbals): **John Hornby Skewes Ltd**, Salem House, Garforth, Leeds LS25 1PX. Tel: (0532) 865381. For **Pearl** drums: **Pearl Music Ltd**, 11 Garamonde Drive, Wymbush, Milton Keynes MK8 8DF. Tel: (0908) 864956.

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# KONGERTZ

## PRIME 'MOWER



**LAWNMOWER DETH: 'mower to the people!'**

### LAWNMOWER DETH, LIBERTIN' LIPS Rock City, Nottingham

THE LOCAL bands catered for all tastes: Libertin' Lips supplying the Glam 'n' trash and Lawnmower Deth providin' the Thrash 'n' bash.

The Lips three-track demo failed to impress me, the main problem being the rather dismal vocal performance, and they didn't do anything for me live either.

To be honest the Anglo/French troupe appear to be far more concerned with their image than the actual music.

OK, there were a couple of numbers early on in the set that sounded useful, a combination of Crüe, Kiss and Hanoi Rocks riffs lumped around the same drum beat, but the band need to put a fair amount of work in if they expect to progress further.

It was obvious the quartet were having fun and the Glam queens seemed to dig what they were seein' and hearin' as well as almost getting blown to bits with a few over the top bursts of pyro.

Lawnmower Deth seem to get up a great many people's noses for having the gall to take the piss out of Thrash/Death/Hardcore Metal. So what? I loved every minute of their set. The ridiculous thing is that the band are steadily progressing into a very tight, musically competent unit.

They came on to the strains of the 'Hawaii Five O' theme (played at varying speeds through the PA) and then spent nearly an hour going through a selection of material from their demos and the forthcoming album. With a guest appearance from Sabbath's Andy Sneap and mucho fish dancing from supporters of the rapidly expanding Lawnmower Liberation Front both on and off

the stage, the band cranked out a surprisingly clear and lethal sound.

Highlights? Definitely the Moshable 'Seventh Church Of The Apocalyptic Lawnmower', certainly the Gary Moore-dedicated 'Scarface' and 'Bernard's Got The Clap' (another light-hearted stab at the guru of *Metal Forces*), but not 'Drink To Be Sick' or 'Tiffany, Tiffany', both flung my way! Ha! Ha!

Nah, I can take a joke, let's hope that there are many more who can enjoy the wicked, but light-hearted sense of humour possessed by the band.

Superstars? THEM? Why not?  
DAVE REYNOLDS

### MURPHY'S LAW, AGNOSTIC FRONT, LEeway, WARZONE, UNDERDOG, REST IN PIECES, SICK OF IT ALL Irving Plaza, New York City

HAIL, HAIL New York Hardcore!

A bill of hometown Hardcores packed the room to the gills for a sold-out evening of pure hard.

Sick Of It All lived up to their name. A brash, unrelenting battering ram of primal Thrash aggression, these packleaders of 'Alleyway Hardcore' blasted through an impressive 15-minute set that was undeniably far too short. Guitarist Pete remains the central focus, reminding one of a burlier Cro-Mag Harley Flannagan as he wirelessly galloped about the stage, vocalist Lou stomping and screaming in appropriate fashion.

Sound problems and time limitations literally ruined Rest In Pieces' set. Only managing to pull through about six songs, half of which being newer, more Metallic numbers from their upcoming LP on the Hawker/Roadrunner label, Rest In Pieces showed necessary power and

aggression, though a longer, less problem-laden set would have served them well.

Not having seen Underdog in over a year, the transition they've made from mid-tempo, Bad Brains-influenced Hardcore to their present form is astounding! Continuing on Brains derivative turf, the most astounding change is the incredibly matured vocal ability of vocalist Richie, who successfully pulls off HR-inspired crooning, especially on the band's newer, reggae-rooted numbers, while maintaining a decidedly athletic stage demeanour necessitating the use of a wireless mike, far from the convention of most Hardcore screamers. New guitarist Arthur (ex-Token Entry) lends a greater punch and increased dexterity than previous axeman Danny Durcell was capable of.

Tagged 'The Last Of The Lower East Side Skin Bands', Warzone's high energy/enthusiasm ignited mass singalongs to the tune of raw-energy Thrashers ('As One') or more traditional Oi! rooted numbers ('Don't Forget The Struggle Don't Forget The Streets') that firmly root the band with the like of the Business and Agnostic Front. Vocalist Raybies, a NYC Hardcore veteran, callisthenically bounds his imposing figure about the stage and into the audience, making for a rousing performance.

With Cro-Mag Kevin Mayhew guesting on bass, Leeway trod the Hardcore/Speed Metal dividing line with more sheer ferocity and finesse than most considerably better known outfits. AJ Novello's guitar work has its roots in the likes of Dr Know (Bad Brains) and James Hetfield, powering a driving assault.

Vocalist Eddie Sutton, a bratty hip-hopper, storms about the stage like a white rapper on speed, launching his diminutive form into the appreciative crowd while never missing a single bellow.

Bashing through virtually all of their upcoming Rock Hotel Records debut LP, Leeway are clearly living up to the reputation and high standards set for them as supposedly NYC Hardcore's 'next big thing'.

The kids will have their say! While the lesser known outfits excelled in pure originality and torch-lighting energy, Murphy's Law and Agnostic Front were dinosaurs in comparison.

Plagued by ever-increasing sound and equipment malfunctions as well as guitarist Steve Martin arriving five minutes into their set time, Agnostic Front certainly had the cards stacked against them. Bashing through a half hour set

of faves from their 'Victim In Pain' and 'Liberty And Justice For All... LPs, the Front proved that even in one of their more debilitated moments, they can come up near-winners.

Heat and exhaustion were a major problem for Murphy's Law's foray into party rock. Playing a lot of material from their upcoming 'Back With A Bong' LP, newer numbers including the Metallic 'Wall Of Death' and newly unveiled party anthem 'Quest For Herb' showed an increased dexterity from their previously one dimensional sound.

Bassist Chuck Valle (ex-Ludichrist) throws in some enticing funk fills enlivening the hullabaloo, as ever-charismatic vocalist Jimmy Gestapo kept the crowd pleasantly entertained with enthusiastic ravings. Unfortunately, closing a seven-band bill to a packed and sweaty, blisteringly hot room put a slight damper on Murphy's Law's extreme merriment.

A veritable Hardcore renaissance seems to be the order of the day, newer outfits outshining seasoned veterans as the hardest city on Earth seems to get even harder. Like the Bad Brains used to say, the youth are getting restless! MIKE GITTER

### FATAL IMPACT Cranleigh Centre, Chichester

I WAS pleasantly surprised with the improvement in Fatal Impact. Six months ago they were amateurish, crude and played with all the togetherness of a drunken Sixth Form jam. Tonight, whilst the likes of Slayer would hardly have been sweating at the thought of the competition, they nevertheless performed with verve, pizzazz and more than a little proficiency.

Having lost their vocalist to the impressive First Blood, they naturally suffered in that department - guitarist Anthony Green lacking in both voice and presence. The venue was hardly tailor-made for Thrash gigs either - a low-ceiling cellar that bounced everything but the drums into unwelcome oblivion.

A short set by anybody's standards (a mere eight songs including a 'Creeping Death' so furious it must have cut a good two minutes from the original), the quartet pulled out most of the tracks from their 'The Enemy Within' demo - all straightforward Thrash that started fast and then got faster.

Yup, even with a backlog of gigs that can be numbered on one hand and still leave enough fingers to calculate a judge's braincell count, it's clear that Fatal Impact are a damn useful bunch. PAUL MILLER

Pic Ken Dudley-Scales



# KLASSIFIEDS

## PERSONAL

**JAMES GRIST** of Cwm Sorry I never got your number please phone. Bargoed 832796 about five. **MARTINE X**

**STEVE HAPPY BIRTHDAY** Better get that syrup ready you old boozier **LOVE YOU TRACEY**

**SINCERE ROMANTIC**, caring, male 20, Tall, long hair, into Whitesnake, Scorpions, Jovi, Leppard, Crüe, Heart, etc. seeks sincere, romantic, intelligent, attractive lady 17+ for loving, lasting relationship, photo appreciated. Worcestershire. Box No K1320

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## MAYHEM

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YOUNG BRIT power-Metallers Holosade are back to full strength, having recruited two new members to replace departing guitarist Jack Hammer and drummer Damian Lee.

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# ... AND THE BANDS PLAYED ON

10 page Monsters Of Rock festival report by ALISON JOY, XAVIER RUSSELL, CHRIS WATTS, NEIL JEFFRIES, RAY ZELL and DEREK OLIVER

IT RAINED, but never got really muddy. It rocked, but never really partied. Guns N' Roses tried hard only to be faced with insurmountable hurdles. David Lee Roth got quite close, his combustible personality *almost* making mayhem. But only the solid hero worship of the Maiden masses could bring Donington bubbling to life this year, on a day blackened by the death of two fans.

The biggest Monsters Of Rock Festival ever (a speculated attendance of 107,000), all the perennial problems *still* reared their hectic heads. From traffic tailbacks to winding, pissed-off queues for food and drink, it makes you wonder when someone will eventually get their shit together and manage to organise this massively popular event *properly*, making it less of an endurance test and more of the enjoyable celebration it should be.

I'll also raise my hat to the first person who manages to put in a quality, listenable sound system — one where kids who've paid their money get excellent sound. It's not too much to ask.

A bit of a dodgy Donington all in all then, one that opened damply (but optimistically) with some Savage Pumpkin madness from Helloween... ALISON JOY

FOR THE last three years I've always managed to miss at least half of the opening act's set, due to serious roadworks on the M1, so this year I decided to beat the traffik by flying into the East Midlands Airport, which is literally a stone's throw from the site. I must thank British Midland and a van load of rather drunken and merry Mankunians who picked me up in the pouring rain for getting me to the site on time.

As I walk across the Donington Racetrack my thoughts immediately turn to **Helloween**. Will they get a decent sound? Will they get kanned? And most important of all, will the Billy Bunters be able to understand singer Michael Kiske's extremely odd sense of humour?

I pick my spot in the middle of the field, only to have to suffer some buffoon enticing the krowd to chant, "Rock not pop". How f\*\*kin' banal can you get? I'm surprised he didn't go the whole hog and start a riot by chanting "Death not Glam Metal" — that mighta confused a few Billies!

Thankfully all this silliness was brought to an abrupt halt by the emergence of Helloween, who appeared onstage 10 minutes

early, at exactly 12.50 pm.

They kicked off in grand style with a 'Little Time', kulled of course from the masterful 'Keeper Of The Seven Keys Part I', and straight away singer Michael Kiske was taking the piss by putting up an umbrella even though it had stopped raining!

The swirling wind wasn't exactly doing the sound any favours, and made the normally wonderful 'Halloween' inaudible, plus the fact the PA couldn't handle the intricate lead geetars and quikk time changes of Messrs Hansen and Weikath. Thankfully though Michael Kiske's vokals were clear as krystal. 'Where am I now, is there anybody out there — Donington?/ What has happened/Am I in heaven, or is it hell?'

Very appropriate lyrics considering the teething problems Helloween were having at the time, but to their kredit they battled on bravely and were finally rewarded with the sunshine and a drop in wind. And it couldn't have arrived at a better time; namely for 'Dr Stein', a peach of a song — short, sharp and very witty. Even the Billies who weren't that familiar with the Helloween repertoire, and there were quite a few in the krowd, punched the air in appreciation.

It was at this point I realised that *not one bottle had been thrown!* This has gotta be some sorta rekord for an opening akt at Donington.

By now Michael Kiske had the audience singing along. They did a grand job on 'Future World', but remained silent during 'Eagle Fly Free', from 'Keeper... Part II', and the reason for the silence? Another grandiose workout that got lost in the Donington PA.

It was ambitious of Helloween to try out the song, but Donington was the wrong venue. I personally think they shoulda played safe, and done a kouple from 'Walls Of Jericho'. Still, beggars can't be choosers, especially when you've only got 45 minutes playing time. So all in all, I think Helloween did very well.

XAVIER RUSSELL

BULLSHIT! THAT'S what it was, all this ballyhoo about 'great sound for every band'. Complete an' utter twaddle, never better demonstrated than during **Guns N' Roses'** set — the band tipped by many to steal the show.

No such luck I'm afraid, cos the Guns, without no fault of their own found themselves to be the hosts of a very unfortunate party.

'It's So Easy' cranked open the set, to nothing more than polite applause from an audience with spirits already dampened by the

traditional Donington downpour. Through a temporary dry respite, things didn't look too promisin'.

The sound was little short of embarrassingly abysmal, first pouring out of the left hand bank of speakers, then the right, and next a few luxurious, golden seconds of stereo. Vocalist W Axl Rose had yet to hit his formidable stride (an' let's face it, when it comes to struttin' funky giblets, our Axl's are in line with the best in the land) and, understandably, the band had also yet to hit their bummed-out best.

'Mr Brownstone' sees Axl's return to form, white booted feet flying, mike stand held horizontally, body swaying from side to side and waist-tied scarf flapping crazily in the cold, gusty wind. Bassist Duff McKagan an' drummer Steven Adler get a chance to shine here, together providing a bountiful bottom end that anyone would be pleased to own (ahem!).

Just as things started to get on an even keel (sound excepted) with a slightly slower than 'Appetite...' speed 'You're Crazy' (featuring guitarist Slash headbanging away like a raving rubberneck), the day dealt its cruel and deadly blow. The huge video screen on the left hand side of the stage collapsed, taking a portion of the scaffolding with it. Naturally, complete panic ensued, the front of the crowd trying to push back and escape, the back of the crowd pushing forward, unaware of the extent of catastrophe. The result: a huge confused, frightened, out of control crush, providing only more personal injury.

What's a band to do? Play on like hardened pros or compromise the set to try and reinstate order? Fortunately Axl had no qualms in taking time out to demand the audience should step back, enabling those hurt to be rescued. Still the madness continues, so the GN'R show is put on hold while the band curse at the selfish morons pushing and shoving around, not half a brain cell to split between them.

Eventually the show staggers on, but with the wind knocked well and truly out of it. Axl attempts some mock bravado to try and get a crowd atmosphere going, but they're having none of it, half of them scared shitless, the others clueless about what's been causing the problem.

After what seemed like an eternity, the band burst into 'Paradise City', a madcap marathon which roused the first signs of genuine Gunning enthusiasm thus far. Sadly it was not to last. *Still* people were being plucked unconscious from

the audience, an' Axl's starting to get a bit miffed, screaming at the kids to move back. "Look," he yells, "I'm takin' time out from my playing to do this, and that's only fun I get all day."

Once again the situation eases, the band launch into 'Welcome To The Jungle', but regardless of how fast Duff could bob his head, the Guns' fate was sealed: the black clouds closed in and the heavens opened.

'Patience' was a new song, a ballad, and its slow unfamiliarity extinguished all final hope for any kind of party atmosphere.

They want out by now: off the hell stage, outta the weather, back to normality. There are hasty thanks for putting 'Sweet Child O' Mine' in the charts (an intro which got the biggest cheers of the set), a good (not great) run through of the usually mouth-opening classic, then they hurtle offstage, bound for the USA.

Ironically, Axl's closing words were 'Don't kill yourselves'. Sad, then, that that particular decision was taken out of human hands and into those of fate.

I love Guns N' Roses — passionately. Today the odds against them were so immense and unexpected that *no* band could have pulled through unscathed.

ALISON JOY

THE SUN shines on Dave Mustaine. Briefly.

"F\*\*k, there's a lot of people here today!" he growls. He's right. From side/centre stage you can see nothing but people. All the way back up the slope, past the sound towers and away into the distance.

Two of them are dead. Word has travelled backstage but **Megadeth** have not been told.

On paper the band were probably the proverbial square peg. There were many who left the backstage sanctuary to delight in the expected show of unanimous contempt. Megadeth, on paper, were a disaster. No one was about to walk up to Dave Mustaine and tell him to prepare for his darkest hour.

But all of us underestimated Megadeth's performance. The fact that they rescued Donington from its half-way slump and literally stole the thunder from at least one band further up the bill is some indication of the Megadeth effect.

Standing on stage with minimal, jungle-camouflaged backline, zero lighting or special FX to hand, Mustaine single-handedly roused a reception that surprised even the cynical among us and, I think, the band themselves.



**IRON MAIDEN** (from left): Nicko McBrain, Bruce Dickinson, Steve Harris, Dave Murray, Adrian Smith









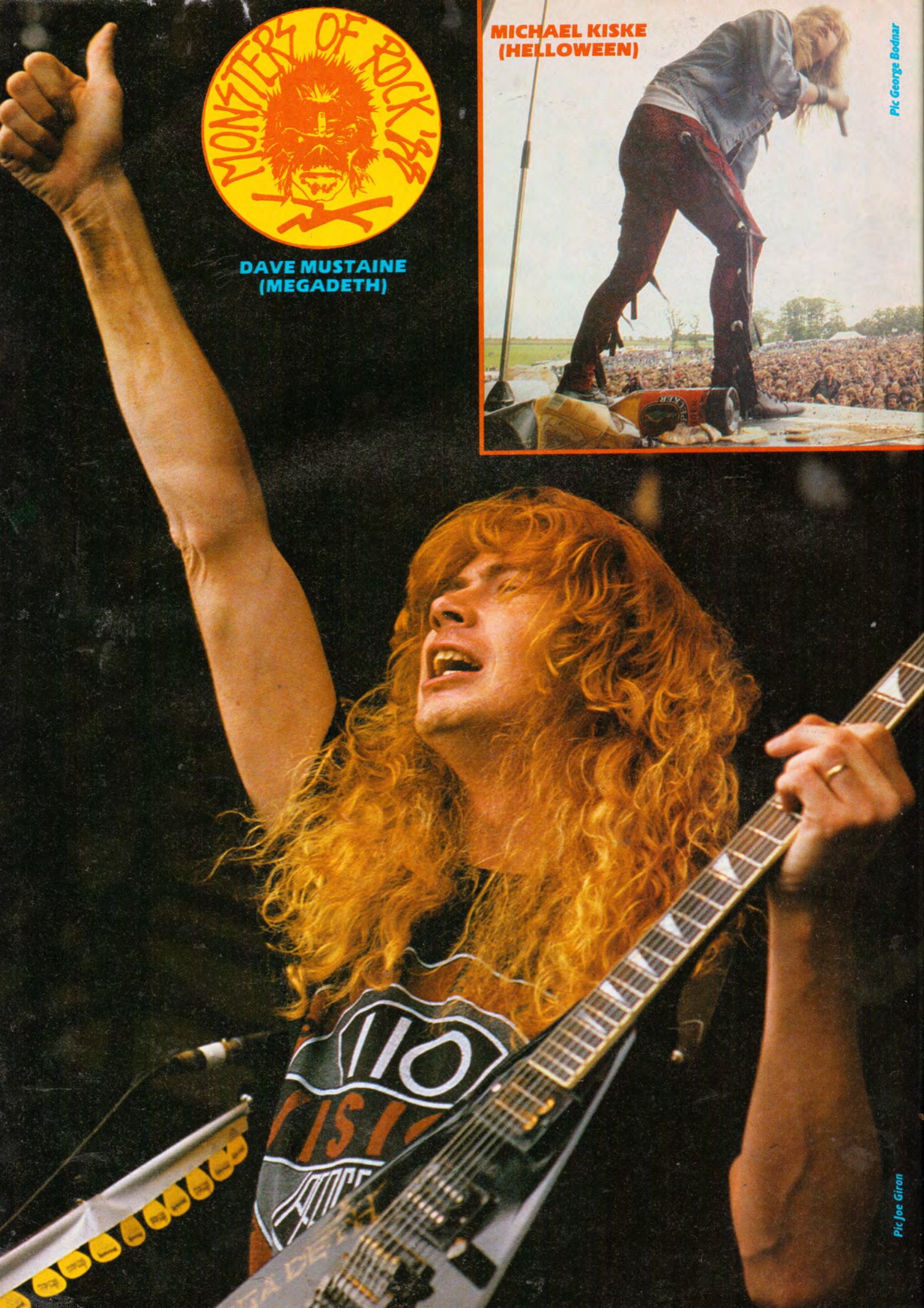


**DAVID LEE ROTH**



**STEVE VAI**





**DAVE MUSTAINE  
(MEGADETH)**

**MICHAEL KISKE  
(HELLOWEEN)**



**Pic George Bodnar**

**Pic Joe Giron**





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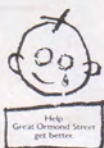
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# THE BANDS

FROM PAGE 34

These days, and especially this afternoon, there is a dark brilliance about Megadeth. There is nothing saccharine, soft or protective about their presentation. It's not the first time I've seen Megadeth. It is, however, the first time I've seen Mustaine and believed that the stories of his runaway ego are no more than the fabrication of journalists who ask stupid questions.

He's on record saying some pretty crass things. Yes. But today they are lost (as they are spoken) in the heat of the moment. Offstage they may feign aloofness, but Megadeth didn't clear the backstage area to prevent people seeing them walk on stage. Megadeth didn't swan into the car park in a convoy of Daimlers and you didn't need 15 laminated passes to say 'hello'. I liked Megadeth.

Mustaine has caught the mood of the first 15 rows and is playing hard, directly and furiously for them alone. The bottles are few and far between. Only Jeff Young makes the mistake of returning a banana to its owner and receiving it back on his head in exchange!

Stage left, Dave Ellefson is playing for those further afield. He teeters on the apron and points his bass over the heads of the immediate faithful to those stragglers fetching burgers and popcorn. He uses the stage, perching on the monitors for his solo and leading Mustaine and Chuck Behler into 'In My Darkest Hour', totally in control of the crowd and the material.

'502' is oddly apt. 'Mary Jane' is, as well as being a true story, 'Deth's finest three minutes. By now the band are playing with smiles on their faces, knowing they can coast to home base. But Mustaine's nickname isn't 'The General' for fun, and he's not about to coast anywhere.

'Anarchy In The UK' is (of course) the encore and a bare-chested Mustaine is joined briefly by Lars Ulrich and W Axl Rose for

an exuberant, passionate tirade that must have surely dented the competition for just one second.

"This is the best f\*\*king day of our lives!" Mustaine yells and throws his Flying V to a roadie. Funny, but I believed him.

Megadeth deserved that banner in the crowd which read: So Far, So Good... So We Came!  
CHRIS WATTS

THE TATTY piece of paper I found stuffed in my pocket next morning told me ball-all about what David Lee Roth (the band) had played. It was filled instead with crazed scribbles that failed miserably in their attempt to remind me what David Lee Roth (the mouth) had said.

Conclusion: gotta stop scribbling and get myself a dictation machine next time I review him.

Wish I'd had one Saturday. Then I could tell you every last side-splitting line He said. Could even have used the tape to double check the music. That was damn good too. In fact, before I go any further let's spell it out: David Lee Roth was the absolute bloody business.

I don't know what everyone else is saying about the other five bands on the bill but listen to me, believe me, the 60 minutes spent in the company of Diamond Dave were the best 60 minutes of the whole day. The guy stole the show right from under Kiss and Maiden's noses quicker than you could say, 'the burglar alarm is gone'. Yeah, he took that too.

From where I stood any other band would've been just specks in the distance, but the Nuclear Rainbow (© Ray Zell) towered larger than life. I was dazzled by

his red trimmed matador jacket and appalled by the way his blue neckerchief clashed with the Liberace-style purple hankie, but I was unable to fault his approach.

This was the way to play Donington. Grab the audience by the lapels, get the band to play a killer set and then hit the crowd with the sucker punch - make 'em laugh.

The killer set charged like a bull on heat from chestnuts like 'Ain't Talkin' 'Bout Love' and 'Panama' to the tongue-in-cheek wishful thinking of 'California Girls' and 'Goin' Crazy', where the drizzle-damp crowd could only dream of some West Coast heat and sunshine.

The sucker punches came quicker than Tyson on fast-forward and we fell for them all. My fave was the preamble to 'Yankee Rose' where Dave seemed to get all serious for a mo' and gave us a lesson on where Donington got its name.

"I been checking out the history books an' it goes right back to the ancient Roman times..." he drawled. "It's made up of two parts: 'ton' which means a place where something happens... and 'Doning' which, translated from the ancient Roman means... KICK SOME SERIOUS ASS!!"

If the man said it then it must be true.

And what about this Steve Vai geezer? He's a bit good isn't he? Cool as a frozen cucumber too in his black vest and trooz, beneath a white panama (wot else?) hat. I had to borrow Ralph's binoculars to convince myself that a man's fingers could move so fast without falling off.

Positively excelled himself for 'Skyscraper' where he coaxed, petted and strangled every conceivable note (and a dozen more) out of his Thomas McRocklin Custom Ibanez. If only there had been a quadrophonic PA we could've had our minds blown in sensurround.

But guess what, DD wasn't about to be upstaged. Not even by his old mucka Stevie, no sir. So it was then that he played a trump card as early as the fourth number, 'Hot For Teacher'.

Just to let everyone know who was in charge Dave crept up behind Mr Speedy and slipped his own fingers onto the screaming strings... Without missing a note Dave took over. Steve stopped playing and slipped the guitar strap over Dave's shoulder and stood back.

Strange but true. Absolutely no sign of a join and there's this Roth geezer playing at the speed of light while a racetrack full of people goggle open-mouthed.

I know this cos Ralph's binocs don't lie. I just wish Ralph could've seen the grin that Diamond Dave was wearing: mere words couldn't describe it, Mona Lisa eat ya heart out.

There are a million other things I should tell but I'm running out of space and getting a little over excited here. Reckon I should mention that the Double D forgot the words to 'Jump', cheated on loads of the high notes, and sung the first verse to 'You Really Got Me' in some weird and wonderful key known only to him.

But I forgive him everything because he made my day and swapped his purple hankie for an orange one on the encore.

Dave you were wonderful. See you at Hammersmith.

Footnote: I wrote this review as I saw the show. I didn't know what had happened and I'm sure DLR didn't either. If he had I'm sure he would have acted differently and felt as saddened and gutted as I now do.  
NEIL JEFFRIES

WE WANTED the best and we got the best, the hottest band at Donington - KILLISSS!!!

"What?" sayeth some of you, "Diamond Dave had already left the stage burnt to a cinder!"

So maybe the boards that Paul 'n' Co danced all over the face of were scorched and blisterin', but the mighty one-syllable four pack have the professionalism and the oh-so super cool to handle even

KONTINUEZ PAGE 45



**CASTLE COLLAPSE:** the video screen that toppled to the ground during Guns N' Roses' set

Pic George Bodnar

# ...AND JUSTICE FOR ALL



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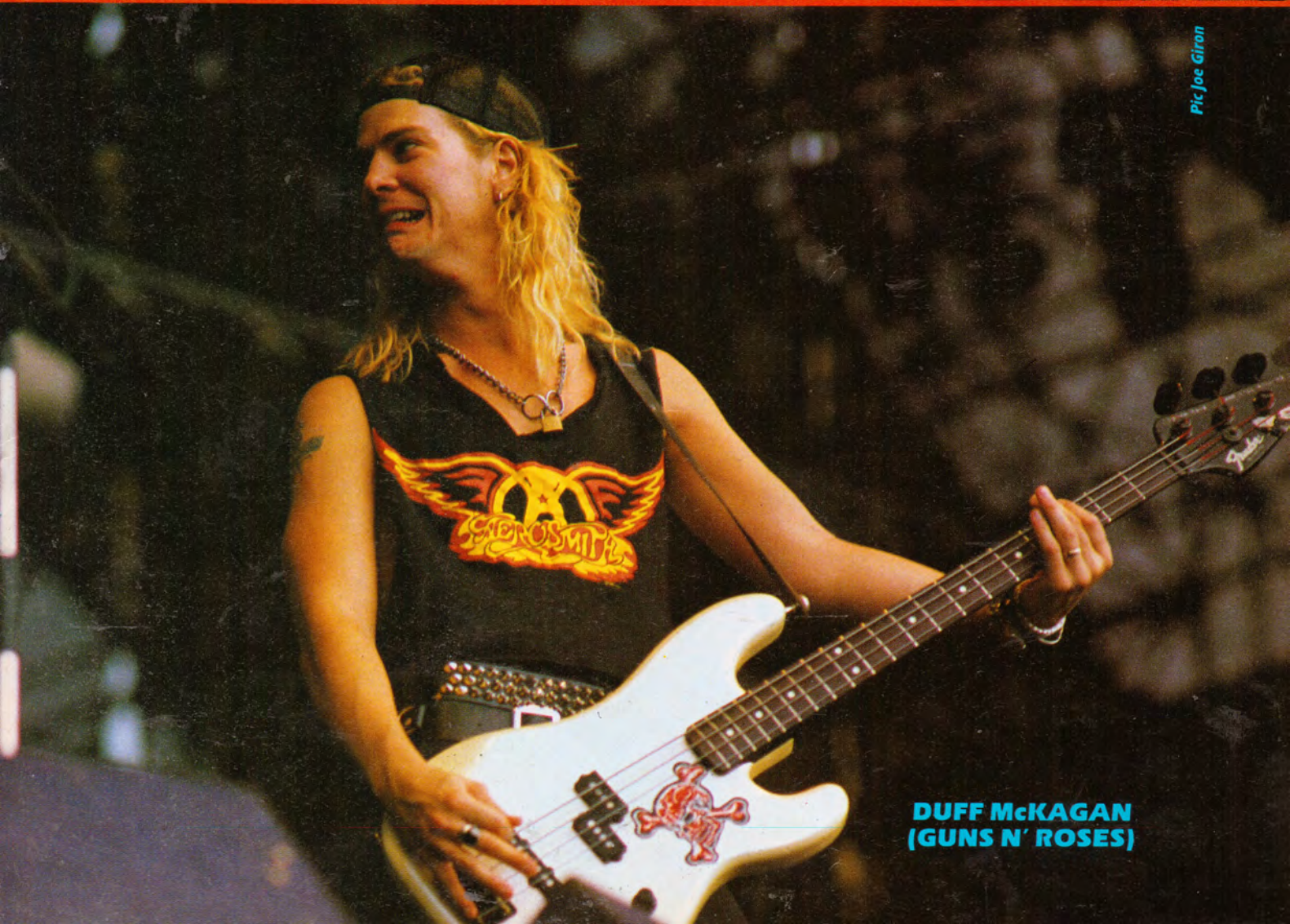






**PAUL STANLEY**  
(KISS)

Pic: Ross Malin



**DUFF McKAGAN**  
(GUNS N' ROSES)

Pic: Joe Giran





Pic George Bodnar



Pic Ross Halfin





**IRON MAIDEN**



Pic George Bodnar



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# METALLICA



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TUE 4 DUBLIN OLYMPIC BALLROOM  
THU 6 NEWCASTLE CITY HALL  
SAT 8 MANCHESTER APOLLO  
SUN 9 HAMMERSMITH ODEON  
MON 10 HAMMERSMITH ODEON  
TUE 11 HAMMERSMITH ODEON



VERTIGO





# THE BANDS

FROM PAGE 40

the most severe case of hot-foot.

From my... erm... let's say 'privileged' view I couldn't help but notice the familiarity of it all. My sneakin' case of *déjà vu* wuz no doubt down to the similarity in the set to their pre-Donington treat at the new Marquee. Yet this time among the double platinum killers we get the stompalongarama of 'Firehouse' and 'Doctor Love'.

Some loozers say ya can't have everythin', Doningtonites an' Doningtonettes. But maybe you can if, among the succulent plums you'd like to pull out on yer mud-caked tiny thumb, are 'Deuce', 'Heaven's On Fire', 'Cold Gin', 'Shout It Out Loud', 'Strutter' and (natch!) 'Rock 'N' Roll All Nite'!

Paul, in his now familiar '53' top, was in fine form (yeah - ol' Zell's really pullin' out the chestnut descriptive phrases!) although he seems to have given up on the exhaustive epileptic dance of 'Animalize' days and opted for the more controlled routine of exaggerated effeminate posturin'.

Gene (SIM-MONS! SIM-MONS! SIM-MONS!), in menacin' leathers is, to this loong-time Kiss fanatic, the real star of the band. Whereas preenin' Paulie acknowledges the crowd as a whole, ol' Gene (SIM-MONS! SIM-MONS! SIM-MONS!), among stop-start almost automated motions, will pick out an individual face in the crowd and acknowledge or even mimic their stunned, dumbfounded or rapturous facial expression. Now if that isn't the personal touch - I don't know what is!

Bruce Kulick may not go overboard in the 'flash' department where the guitar is concerned (the dodgy T-shirt department is another planet entirely!), but he is at least consistent in a live situation.

Hardly a major focal point, it should still be noted the confidence with which Gene 'n' Paul can go about fuellin' their

individual stage personas while Bruce-baby acknowledges his position as 'resident' mobile musician.

And big, big man in a little, little body Eric Carr was in fine form (... er... I've used that one haven't I?) as he battled against the very same monstrous kit that seemed ever threatenin' to consume him!

If Kiss were out to steal the show, or blow anyone away, it wasn't made blatantly obvious. Their energy and enthusiasm were channelled with laser-beam intensity into being 'Kiss' and entertaining whoever wanted to be entertained to the max.

It was a dirty job that somebody had to do... and the f\*\*kers did it well. RAY ZELL

IT'S APPROACHING 8.30 pm and the weather is a trifle unkind. Seconds before Iron Maiden are due to storm the stage, the sky has finally decided to throw its weight around in a big way.

It would, under normal conditions, have been the point where all hope is lost. But for Iron Maiden and their loyal fan following it ear-marked the start of something spectacular and quite breathtaking.

But before I give you the finer details of Maiden's set and pronounce them to be the best UK Metal band of all time (much to your surprise no doubt) let's get the whole show into some kind of handy perspective.

It is no secret that Iron Maiden go out of their way to treat their fans with immense loyalty and respect. Every detail of Maiden's existence is planned with them firmly in mind, the Donington show being no exception.

Maiden themselves were promising a bone-shaking two hour show utilising their full American stage set together with a few customised surprises.

With the stage lights dimmed it was left to that ancient veteran of the psychedelic wars, DJ Neal Kay, to make the necessary stage introductions. Kay is, of course, an old and stolid supporter of Maiden. It was he who championed them during their very early days, plugging their records and gigs furiously via his Heavy Metal Soundhouse disco, so it would seem fitting that he be part of their biggest ever triumph.

Kay's hoarse cry announcing Iron Maiden's arrival melted softly into the rippling strum of an acoustic guitar. Whilst Bruce

recited the folk-tinged words to 'Moonchild', the key track on their latest album 'Seventh Son Of A Seventh Son'.

At this point the stage lighting was still switched off, exploding into life once the main riff had been cast adrift by Messrs Adrian Smith and Dave Murray, blasting hell out of their guitars and challenging Bruce Dickinson to sing as loud as his lungs would allow.

Right from the start, then, it was obvious that Maiden were out to slay yer down. Kiss had delivered a cool set, going out on a limb to steal Maiden's crown with a constant stream of greatest hits, but theirs was a shallow victory. Kiss' appeal still lies in the past, whilst Maiden's is very much, a, er, 'now' situation.

No matter what reservations you may have about them - and believe me I've held a few nagging suspicions along the way - they could never ever be criticised for delivering anything less than 100%.

Having toured constantly since their formation, Maiden have honed and polished their live performance to perfection. They know how, when and where to deliver, giving maximum effect at every conceivable point.

Grinding to a halt with 'Moonchild' they quickly swung into 'The Evil That Men Do', the second successful Top Five single from the latest LP.

By now, of course, the audience was going completely bonkers, loving every minute of it and treating the arrival of 'The Prisoner' (complete with sterling speech by Patrick Magoohan) and 'Wrathchild' like they were hearing them for the very last time (an ugly and persistent rumour quashed later in the show by Dickinson himself).

Full marks to the size and impressiveness of the stage set. If the PA wasn't spectacular enough in itself (the latest ever assembled at Donington) or if the stage construction didn't leave you with your mouth wide open in amazement, then the theme of the set would most certainly knock you out.

Echoing the cover of the 'Seventh Son... ' opus, the stage was bathed, for the most part, in bright white light with amps and cabinets concealed in a maze of make believe icebergs and Arctic mountains. Wonderful stuff, and made entirely spectacular by Maiden's continuous strutting of their stuff.

Ya-hoo!

'Infinite Dreams', following its quiet introduction, certainly cleaned out a few lugholes, allowing the band to slip neatly into that old warhorse 'The Trooper', which blasted every head in the arena to the moon and back.

This is, natch, one of my personal favourite Maiden tracks of all time; the twin guitar solo from Adrian and Dave (a particular highlight of the show) grinding and smashing the competition to smithereens. Nobody else can play Metal like this. Nobody.

The 'Seventh Son... ' LP was given a further airing as they breezed through 'Can I Play With Madness' and 'The Clairvoyant', neatly chucking in a bullish version of 'Heaven Can Wait' before heading to a magnificent climax with a stupendous note-for-note version of the 'Seventh Son... ' title track, complete with added keyboards and a devilish appearance from Eddie, who suddenly came into view attached to the reverse side of one of those lonely floating icebergs!

That track neatly polished off the main body of the performance, allowing Steve Harris to swing his gigantic bass into punishing versions of 'The Number Of The Beast', 'Hallowed Be Thy Name' and surprise, surprise, the last song of the set - 'Iron Maiden'.

Frankly, I've never seen Harry so possessed - sure, the bloke isn't slack when it comes to live work, but the rate at which he was leaping around the stage took some believing, I can tell you.

Called back for the inevitable encore (did you really expect 'em to clear off home so early?) they immediately slipped into full throttle again with 'Run To The Hills'.

Old it may be, but it's still golden and great. '22 Acacia Avenue' and 'Two Minutes To Tea Time' followed. Then it's time for a quick towel down, a shave for Bruce, and - bang! - we're into 'Running Free' and, oh golly gosh, 'Sanctuary' helping to wrap matters up nicely, the latter with obligatory crowd interplay and stunning vocals from Bruce.

Maiden had probably played their best-ever gig. No-one will ever forget their glory, but neither will anyone forget the tragic incident that occurred earlier in the day. DEREK OLIVER

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# NEXT ISSUE

Dearest Edna,

So how have you been since we last spoke? Fine, I hope. The weather is jolly nice at the moment, and I'm just about to pop out for tea an' sticky buns, but thought I'd just drop you a line and let you know what's going on next week.

You really shouldn't miss our **BON JOVI** cover story, or golly, you'll be so disappointed. That chappie Jon (such a nice boy) will be having a bit of a chit-chat about flower pressing, so that should be good.

I'm popping out to see **DANZIG** as well — they're coming over here soon, with those **Metallica** people, so we'll be able to have afternoon tea.

Then I'll be doing a bit of reading about **ALEISTER CROWLEY**, but that might be a bit scary. He's not as nice as that Jon chappie, you know.

And I haven't heard from **TESLA** in ages, either. I hear they're all very well, but we'll be meeting up for salmon and cucumber sandwiches soon.

Finally, have you heard about that great new idea from those awfully nice *Kerrang!* people? Well, they're going to be doing an absolutely topping gig guide starting next issue, so we'd



better not miss it: it's cover dated September 10 and Mr Jones will have it in the corner shop on September 7. I'm looking forward to that!

Well, I must dash now. Say hello to Albert for me.

Love, Edith

PS See you at the Woargh Scream Death Bastard Maim Manic Dismemberment dance.

## PANDORA PEROXIDE

by Ray Zell





# SINGLES

- 1 1 THE EVIL THAT MEN DO **Iron Maiden** (EMI)
- 2 - SWEET CHILD O' MINE **Guns N' Roses** (Geffen)
- 3 4 WHEN IT'S LOVE **Van Halen** (Warner Brothers)
- 4 - RUNNING ALL OVER THE WORLD **Status Quo** (Vertigo)
- 5 2 ALL FIRED UP **Pat Benatar** (Chrysalis)
- 6 - SUPERSTITIOUS **Europe** (Epic)
- 7 3 LOVE BITES **Def Leppard** (Bludgeon Riffola/Phonogram)
- 8 - I HATE MYSELF FOR LOVING YOU **Joan Jett & The Blackhearts** (London)
- 9 6 WHAT LOVE CAN BE **Kingdom Come** (Polydor)
- 10 5 GYPSY ROAD **Cinderella** (Vertigo)
- 11 8 THE FLAME **Cheap Trick** (Epic)
- 12 7 THE ULTIMATE SIN/BARK AT THE MOON **Ozzy Osbourne** (Epic)
- 13 11 COMING BACK HOME **Brian Spence** (Polydor)
- 14 10 ROCK ME NOW **Vow Wow** (Arista)
- 15 re THE \$5.98 EP - GARAGE DAYS RE-REVISITED **Metallica** (Vertigo)
- 16 14 CAN I PLAY WITH MADNESS **Iron Maiden** (EMI)
- 17 12 ARMAGEDDON IT (ATOMIC MIX) **Def Leppard** (Bludgeon Riffola/Phonogram)
- 18 9 IT MUST HAVE BEEN LOVE **Magnum** (Polydor)
- 19 re WHO GETS THE LOVE **Status Quo** (Vertigo)
- 20 28 MAYFAIR **Quireboys** (Survival)
- 21 25 LIVIN' WITHOUT YOU **Tigertailz** (Music For Nations)
- 22 24 START TALKING LOVE **Magnum** (Polydor)
- 23 16 KISS ME DEADLY **Lita Ford** (RCA)
- 24 re WELCOME TO THE JUNGLE **Guns N' Roses** (Geffen)
- 25 21 NOTHIN' BUT A GOOD TIME **Poison** (Capitol)
- 26 15 OTHER SIDE OF MIDNIGHT **Honeymoon Suite** (WEA)
- 27 13 WAIT **White Lion** (Atlantic)
- 28 19 THAT'S THE WAY I WANNA ROCK 'N' ROLL **AC/DC** (Atlantic)
- 29 18 MARY JANE **Megadeth** (Capitol)
- 30 20 GIVE ME ALL YOUR LOVE **Whitesnake** (EMI)

# Us Hm RADIO

- 1 1 SOUTH OF HEAVEN **Slayer** (DefJam)
- 2 3 THEM **King Diamond** (Roadracer)
- 3 5 FROLIC THROUGH THE PARK **Death Angel** (Enigma)
- 4 7 LONG COLD WINTER **Cinderella** (Mercury)
- 5 6 UNDER THE INFLUENCE **Overkill** (Megaforce/Atlantic)
- 6 4 THE NEW ORDER **Testament** (Megaforce/Atlantic)
- 7 9 APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen)
- 8 2 OPERATION: MINDCRIME **Queensrÿche** (Capitol)
- 9 8 NO PLACE FOR DISGRACE **Flotsam And Jetsam** (Elektra)
- 10 11 4 OF A KIND **DRI** (Metal Blade/Enigma)
- 11 10 SURVIVE **Nuclear Assault** (IRS)
- 12 13 ETERNAL NIGHTMARE **Vio-lence** (Mechanic)
- 13 12 RAM IT DOWN **Judas Priest** (Columbia)
- 14 14 TOO MUCH AIN'T ENOUGH **Seduce** (IRS)
- 15 17 SILENT CRIES **Fates Warning** (Metal Blade/Enigma)
- 16 18 IN GOD WE TRUST **Stryper** (Enigma)
- 17 15 SAVAGE AMUSEMENT **Scorpions** (Capitol)
- 18 20 WINGER **Winger** (Atlantic)
- 19 19 BRITNY FOX **Britny Fox** (Columbia)
- 20 16 DIMENSION HATROSS **VoiVod** (Noise)

Compiled by Jem Aswad for the CMJ Music Report, 830 Willis Avenue, Albertson, New York 11507, USA

# INDIE METAL

- 1 1 RIDE THE LIGHTNING **Metallica** (Music For Nations)
- 2 3 MASTER OF PUPPETS **Metallica** (Music For Nations)
- 3 4 KILL 'EM ALL **Metallica** (Music For Nations)
- 4 10 KILLING IS MY BUSINESS . . . AND BUSINESS IS GOOD! **Megadeth** (Music For Nations)
- 5 14 SURFING WITH THE ALIEN **Joe Satriani** (Food For Thought)
- 6 6 LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations)
- 7 8 THEM **King Diamond** (Roadrunner)
- 8 5 SURVIVE **Nuclear Assault** (Under One Flag)
- 9 - SURFING MOD **MOD** (Megaforce/Caroline)
- 10 17 ON A STORYTELLER'S NIGHT **Magnum** (FM/Revolver)
- 11 2 ANTHOLOGY **Aerosmith** (Raw Power)
- 12 13 NO PLACE FOR DISGRACE **Flotsam And Jetsam** (Roadrunner)
- 13 re KEEPER OF THE SEVEN KEYS **Helloween** (Noise)
- 14 7 BITTER, FIT CRACK **The Macc Lads** (FM/Revolver)
- 15 19 GUITAR **Frank Zappa** (Music For Nations)
- 16 9 FOUR OF A KIND **DRI** (Roadrunner)
- 17 11 STAND IN LINE **Impellitteri** (Music For Nations)
- 18 15 MOSHKINSTEIN **Acid Reign** (Under One Flag)
- 19 18 CHASE THE DRAGON **Magnum** (FM/Revolver)
- 20 16 OUT OF THE DARK **Kreator** (Noise)

# ALBUMS

- 1 2 HYSTERIA **Def Leppard** (Bludgeon Riffola/Phonogram)
- 2 1 WIDE AWAKE IN DREAMLAND **Pat Benatar** (Chrysalis)
- 3 6 APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen)
- 4 9 SEVENTH SON OF A SEVENTH SON **Iron Maiden** (EMI)
- 5 7 OU812 **Van Halen** (Warner Brothers)
- 6 3 LONG COLD WINTER **Cinderella** (Vertigo)
- 7 4 B' SIDES THEMSELVES **Marillion** (EMI)
- 8 5 SOUTH OF HEAVEN **Slayer** (London)
- 9 - FROLIC THROUGH THE PARK **Death Angel** (Enigma)
- 10 - IN GOD WE TRUST **Stryper** (Enigma)
- 11 12 SLIPPERY WHEN WET **Bon Jovi** (Vertigo)
- 12 11 HITS OUT OF HELL **Meat Loaf** (Epic)
- 13 10 OUTRIDER **Jimmy Page** (Geffen)
- 14 14 WHITESNAKE 1987 **Whitesnake** (EMI)
- 15 23 BAT OUT OF HELL **Meat Loaf** (Cleveland International)
- 16 17 POWERSLAVE **Iron Maiden** (EMI)
- 17 13 PYROMANIA **Def Leppard** (Vertigo)
- 18 18 THE NUMBER OF THE BEAST **Iron Maiden** (Fame/EMI)
- 19 20 PIECE OF MIND **Iron Maiden** (EMI)
- 20 24 RECKLESS **Bryan Adams** (A&M)
- 21 21 SKYSCRAPER **David Lee Roth** (Warner Brothers)
- 22 15 FOUR SYMBOLS **Led Zeppelin** (Atlantic)
- 23 8 SOMEWHERE IN TIME **Iron Maiden** (Fame/EMI)
- 24 19 LIVE AFTER DEATH **Iron Maiden** (Fame/EMI)
- 25 34 AIN'T COMPLAINING **Status Quo** (Vertigo)
- 26 16 ODYSSEY **Yngwie Malmsteen's Rising Force** (Polydor)
- 27 50 KINGDOM COME **Kingdom Come** (Polydor)
- 28 - ETERNAL NIGHTMARE **Violence** (MCA)
- 29 36 ELIMINATOR **ZZ Top** (Warner Brothers)
- 30 32 SO FAR, SO GOOD . . . SO WHAT! **Megadeth** (Capitol)
- 31 28 WINGS OF HEAVEN **Magnum** (Polydor)
- 32 33 BLOW UP YOUR VIDEO **AC/DC** (Atlantic)
- 33 26 OPEN UP AND SAY . . . AHH! **Poison** (Capitol)
- 34 22 NOBODY'S PERFECT **Deep Purple** (Polydor)
- 35 25 SAVAGE AMUSEMENT **Scorpions** (EMI)
- 36 30 OPEN ALL NIGHT **Georgia Satellites** (Elektra)
- 37 re RIDE THE LIGHTNING **Metallica** (Music For Nations)
- 38 29 LITA **Lita Ford** (Epic)
- 39 41 IRON MAIDEN **Iron Maiden** (Fame/EMI)
- 40 37 KILLERS **Iron Maiden** (Fame/EMI)
- 41 31 THE HITS **REO Speedwagon** (Epic)
- 42 43 NIGHT SONGS **Cinderella** (Vertigo)
- 43 38 LED ZEPPELIN II **Led Zeppelin** (Atlantic)
- 44 35 PERMANENT VACATION **Aerosmith** (Geffen)
- 45 40 LAP OF LUXURY **Cheap Trick** (Epic)
- 46 27 SLIDE IT IN **Whitesnake** (Fame/EMI)
- 47 42 OPERATION: MINDCRIME **Queensrÿche** (Manhattan)
- 48 re CRAZY NIGHTS **Kiss** (Vertigo)
- 49 re MASTER OF PUPPETS **Metallica** (Music For Nations)
- 50 - RECOVERY: LIVE **Great White** (Capitol)

# STAR CHOICE

LIZZY VALENTINE (D'MOLLS)  
'APPETITE FOR DESTRUCTION' **Guns N' Roses** (Geffen)  
'KICK' **INXS** (Mercury)  
'LONG COLD WINTER' **Cinderella** (Vertigo)

MARK HARRISON (DIRTY STRANGERS)  
'THE EXTEL RACING COMMENTARY' Mecca, Ladbrokes, William Hill (Compilation LP)  
'SONGS FOR SWINGING LOVERS' **Frank Sinatra** (Columbia)  
'LISTENIN' TO THE SOUND OF THE ICE TINKLIN' **IN BOURBON** Cheers!

RAMSEY (ACID REIGN)  
'CAN'T YOU TAKE A JOKE' **Mucky Pup** (Roadrunner)  
'REIGN IN BLOOD' **Slayer** (London)  
'KILL 'EM ALL' **Metallica** (Music For Nations)

NAZZ (LIXX)  
'CRAZY TRAIN' **Ozzy Osbourne** (from 'Blizzard Of Oz' on Jet)  
'MY DARKEST HOUR' **Megadeth** (Capitol 45)  
'HOLIDAYS IN THE SUN' **Sex Pistols** (Virgin)

# IMPORTS

- 1 - WELCOME TO BOP CITY **Kingpin** (CMM)
- 2 2 D'MOLLS **D'Molls** (Atlantic)
- 3 8 FEMME FATALE **Femme Fatale** (MCA)
- 4 - 'TIL DUST YOU WILL DECAY **Angel Dust** (Disaster)
- 5 3 SEASONS OF CHANGE **Bon Scott** (Raven)
- 6 1 SURFING MOD **MOD** (Megaforce)
- 7 5 BRITNY FOX **Britny Fox** (CBS)
- 8 4 SERPENT TEMPTATION **Incubus** (Brutal)
- 9 7 STAGE DOLLS **Stage Dolls** (Polydor)
- 10 - ALIEN **Alien** (Virgin)



# HELL ON WHEELS

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